

F. BEYER

ESCUELA
PREPARATORIA

DE PIANO

Op. 101

(POZZOLI)

RICORDI

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F. BEYER

ESCUELA PREPARATORIA DE PIANO

Nueva edición revisada por ETTORE POZZOLI

ANDRES G. PFOEDERL
PROFESOR

ELEMENTOS DE TEORIA MUSICAL



Pentagramas para piano con líneas adicionales superiores e inferiores. *)

Pentagrama superior















Pentagrama inferior

Para aprender a leer las notas fácilmente el alumno deberá saber nombrar, con fluidez las notas de la escala, primero en su orden sucesivo: *do-re-mi-fa-sol-la-si-do*, luego por intervalos de tercera: *do-mi-sol-si-re-fa-la-do*, ya en movimiento ascendente, ya en descendente. En seguida se ejercitará en hallar la nota escrita y la tecla correspondiente a la nota nombrada.

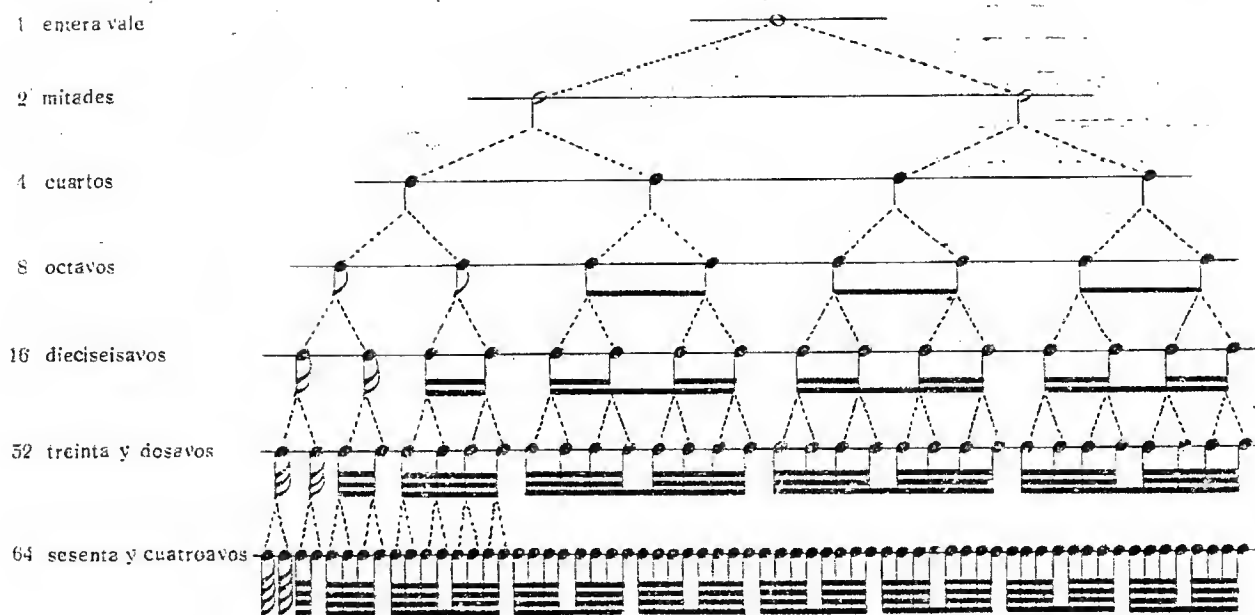
INTERVALOS

*) Para más detalles consúltese el "Resumen de la Teoría Musical" por Ettore Pozzoli (Edición Ricordi)

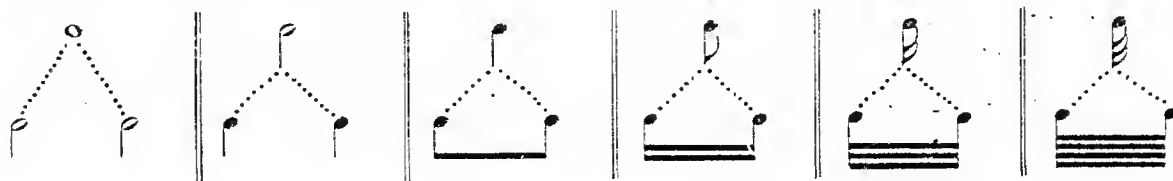
VALORES MUSICALES

	entero	mitad	cuarto	octavo	dieciseis	treinta y dos	sesenta y cuatro
Notas							
Pausas							

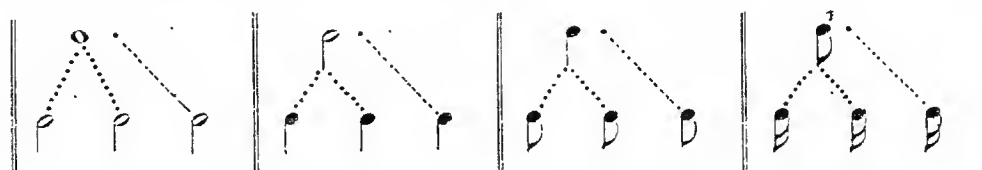
DIVISION DE LOS VALORES MUSICALES



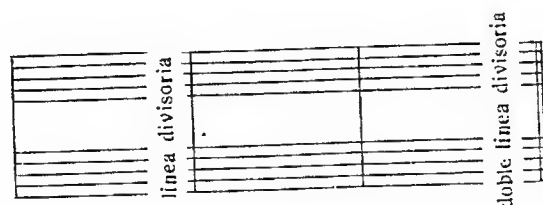
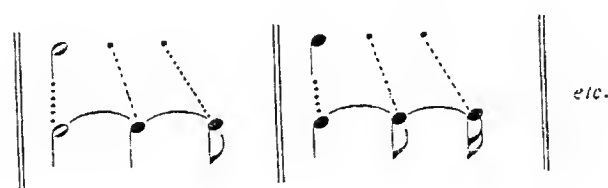
Cada valor es divisible en dos partes.



Cada valor con puntillo es dividido en tres partes.



El puntillo aumenta la nota en la mitad de su valor. El segundo lo aumenta en la mitad del valor del primero.



COMPASES DE DOS TIEMPOS

simples

(dos subdivisiones en cada tiempo)



compuestos

(tres subdivisiones en cada tiempo)



COMPASES DE TRES TIEMPOS

simples

(dos subdivisiones de cada tiempo)



compuestos

(tres subdivisiones de cada tiempo)



COMPASES DE CUATRO TIEMPOS

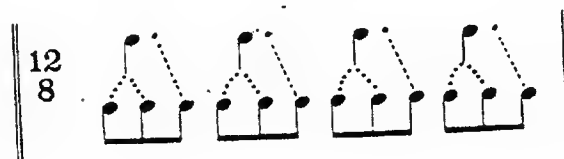
simples

(dos subdivisiones de cada tiempo)



compuestos

(tres subdivisiones de cada tiempo)

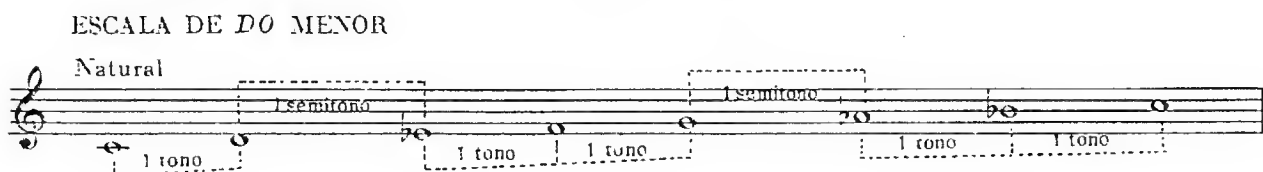
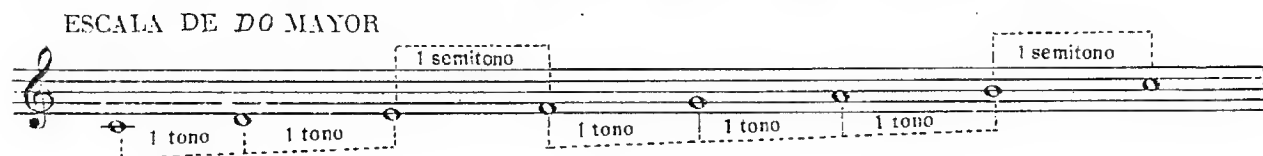
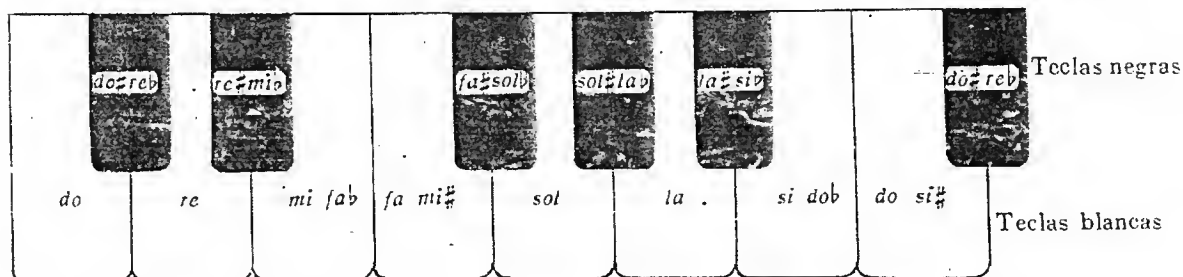
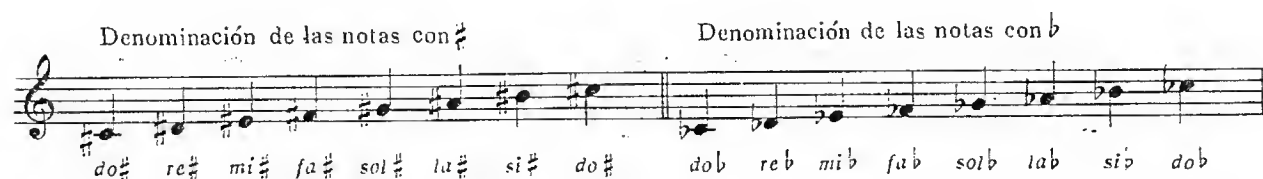
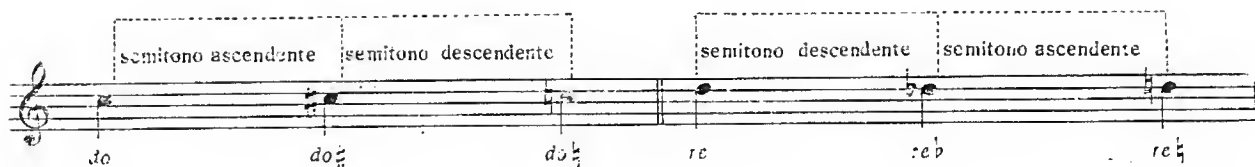


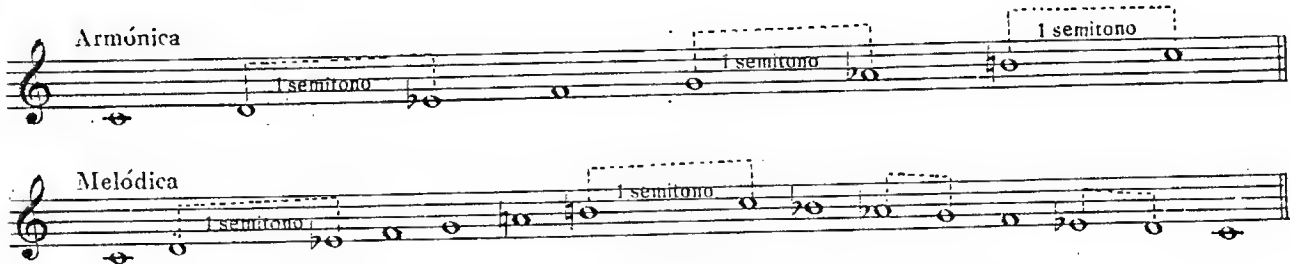
SIGNOS DE ALTERACION

sostenido

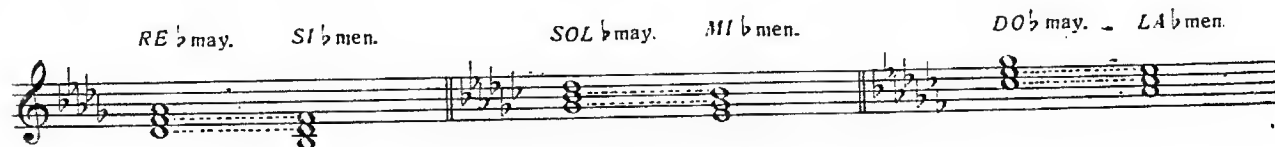
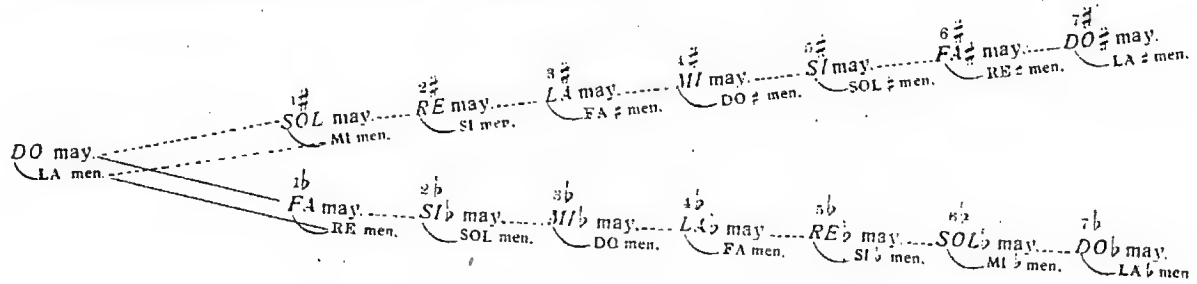
b becuadro

b bemol





ENLACE DE TODAS LAS TONALIDADES MAYORES Y MENORES



EJERCICIOS PRELIMINARES

El alumno, una vez instalado al piano, deberá tomar una actitud natural, teniendo cuidado de mantener los codos ligeramente adherentes al cuerpo y al mismo nivel que el teclado.

La mano deberá estar ligeramente inclinada hacia el pulgar, de manera de formar la continuación de la línea del antebrazo.

Los dedos estarán más bien alargados; conservando la punta curvada hacia la tecla y deberán ser articulados de manera que produzcan un movimiento de percusión vertical, evitando producir en la mano toda sacudida.

En los ejercicios siguientes se prestará atención a que el dedo se levante en el momento preciso, en que el otro golpea una nueva tecla y a fin de que dicho movimiento se efectue con mucha igualdad y precisión, se hará muy lentamente al principio.

Conviene observar en fin que el toque no debe ser demasiado fuerte, para que la mano y los dedos no sufran contracciones nerviosas, que darían lugar a una ejecución pesada.

EJERCICIOS PARA LOS DEDOS DE LA MANO DERECHA

Cada número deberá ser repetido hasta que el profesor esté completamente satisfecho.

1. 2. 3. 4.
5. 6. 7. 8.
9. 10. 11. 12.
13. 14. 15. 16.
17. 18. 19.
20. 21.
22. 23. 24.

EJERCICIOS PARA LOS DEDOS DE LA MANO IZQUIERDA

1. 2. 3. 4. 5.
6. 7. 8. 9.
10. 11. 12. 13.
14. 15. 16.



EJERCICIOS PARA LAS DOS MANOS JUNTAS



El discípulo deberá ante todo ejecutar estos ejercicios de memoria, siguiendo exactamente las indicaciones del profesor.

Cuando haya adquirido cierto dominio en la articulación de los dedos podrá emprender el estudio de los ejercicios siguientes, que tienen relación con el toque.

Al mismo tiempo será conveniente que trabaje también los ejercicios que encontrará en el apéndice de este Método.

EL PROFESOR
A TRES MANOS

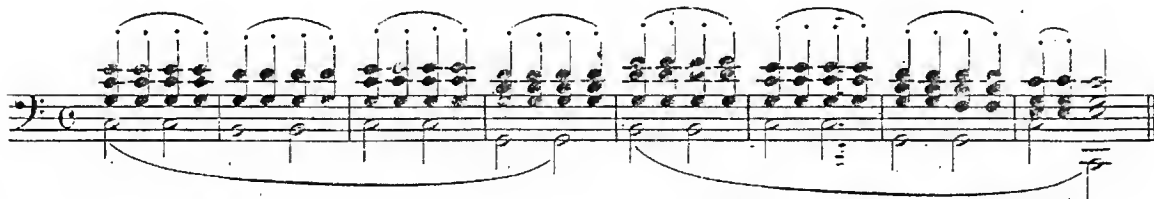
Moderato

1.

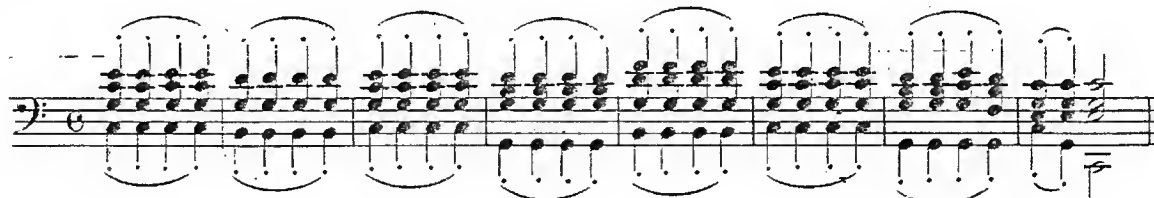
Tema



Var. 1.



Var. 2.



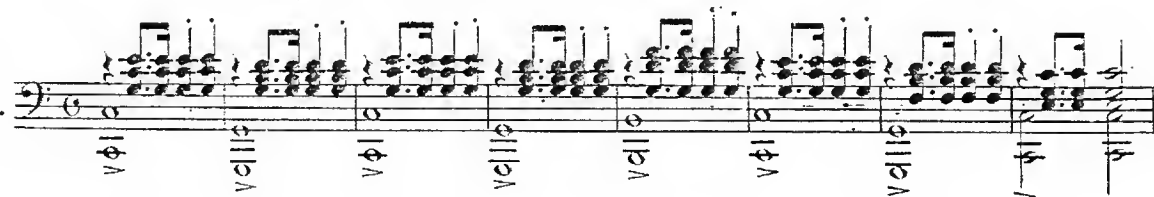
Var. 3.



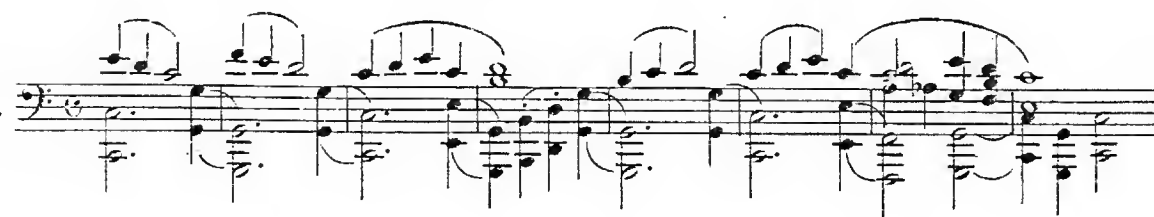
Var. 4.



Var. 5.

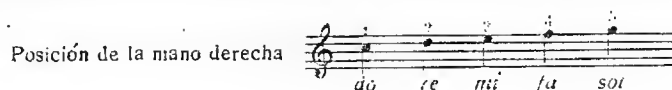


Var. 6.



EL DISCIPULO A TRES MANOS

EJERCICIOS PARA LA MANO DERECHA SOLA



La mano deberá prepararse teniendo curvadas las puntas de los dedos hacia las teclas, *do, re, mi, fa, sol*, como se ha indicado en el ejemplo precedente.



Los sonidos colocados bajo la ligadura deben ser ejecutados de manera que no haya ninguna separación entre ellos. Es necesario cuidar que el dedo no se levante de la tecla antes de que el siguiente no haya bajado otra. Es una regla general.

Si se debe repetir el golpe sobre la misma tecla, es necesario levantar la mano.

1. **Moderato**

Tema

El alumno debe contar en voz alta y con exactitud rítmica los tiempos del compás.

Variaciones

Var. 1.

Var. 2.

Var. 3.

Var. 4.

Var. 5.

Var. 6.

EL PROFESOR

Var. 7. 

Var. 8. 

Var. 9. 

Var. 10. 

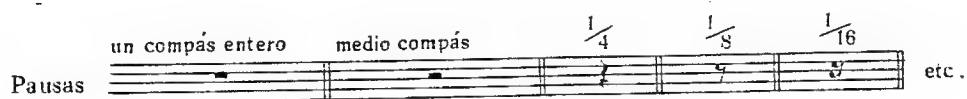
Var. 11. 

Var. 12. 



EL DISCIPULO

El dedo no debe quedar sobre la tecla en los movimientos de pausa. Es necesario por consiguiente levantar la mano.

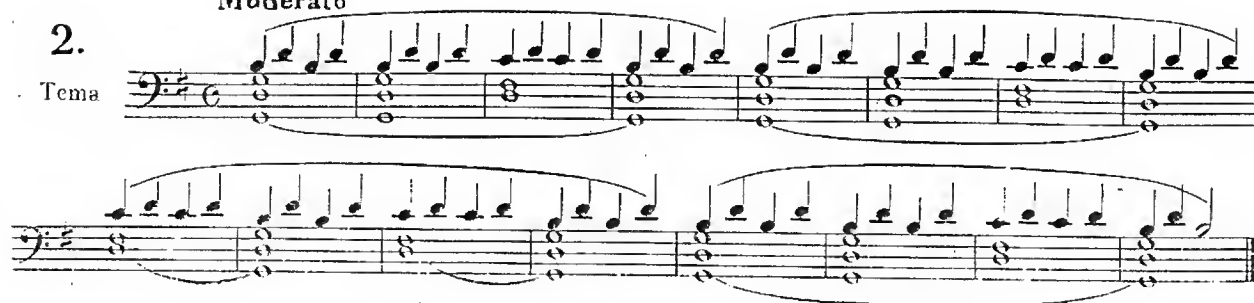


EL PROFESOR
A TRES MANOS

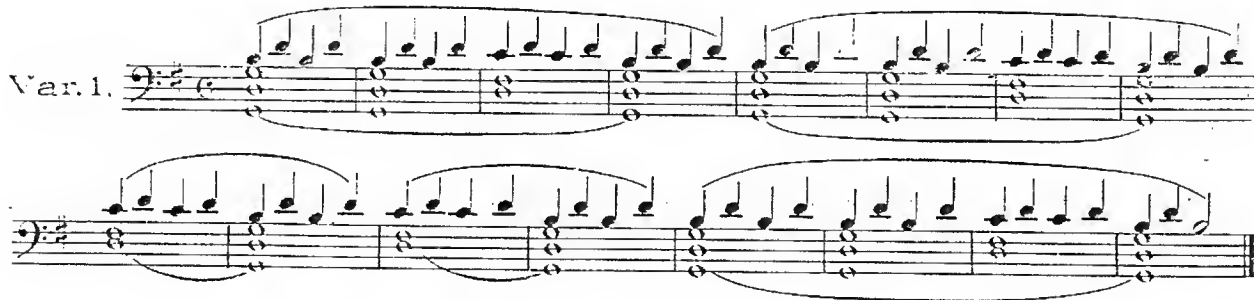
Moderato

2.

Tema



Var. 1.



Var. 2.



Var. 3.



Var. 4.



EL DISCIPULO
A TRES MANOS

EJERCICIOS PARA LA MANO IZQUIERDA SOLA

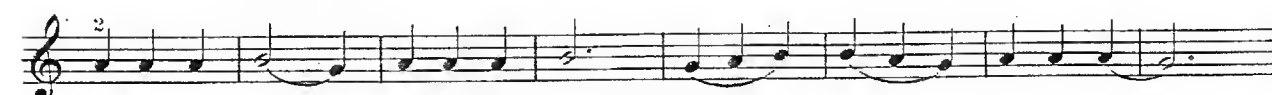
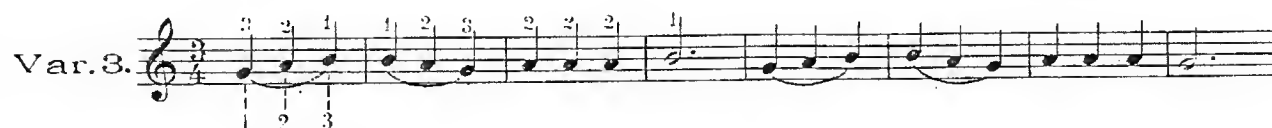
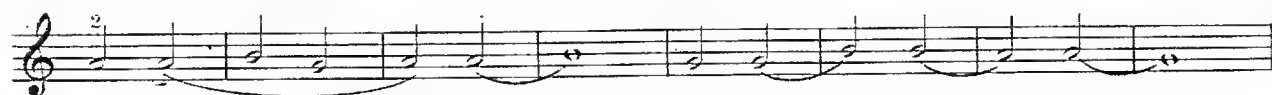
Posición de la mano izquierda



2.

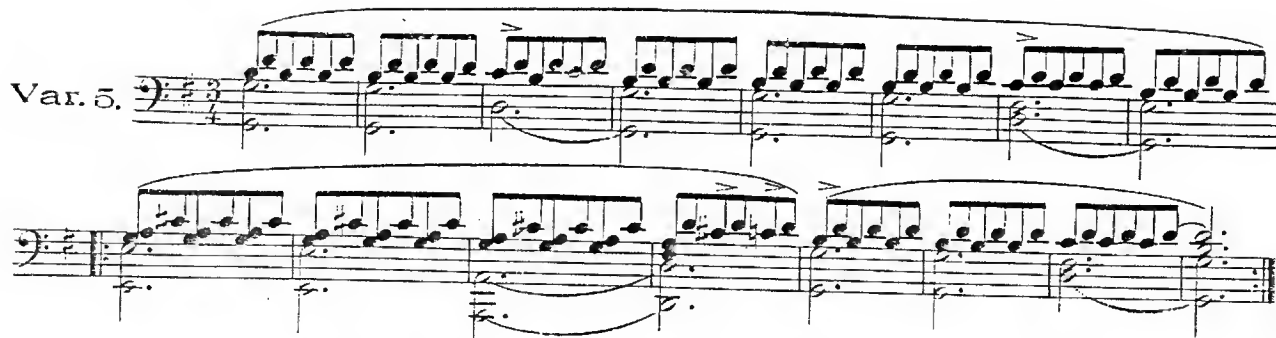
Moderato

Tema

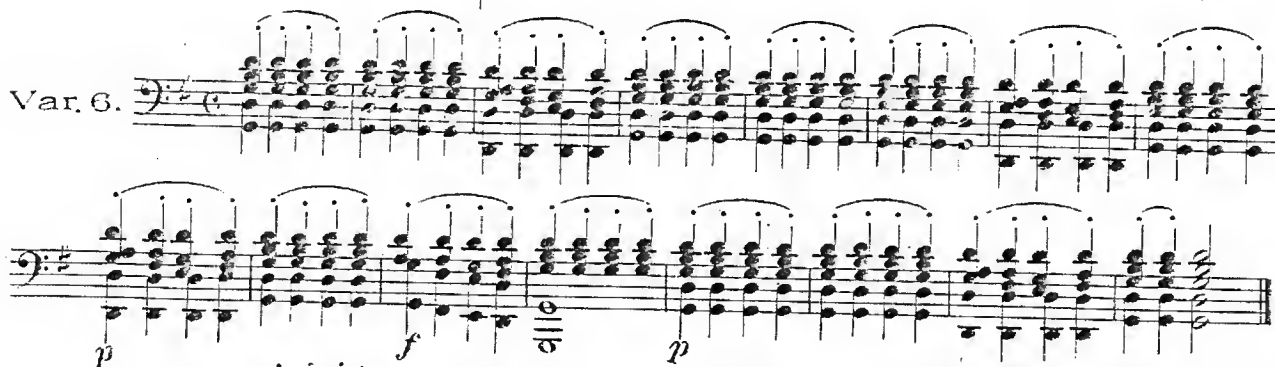


EL PROFESOR

Var. 5.



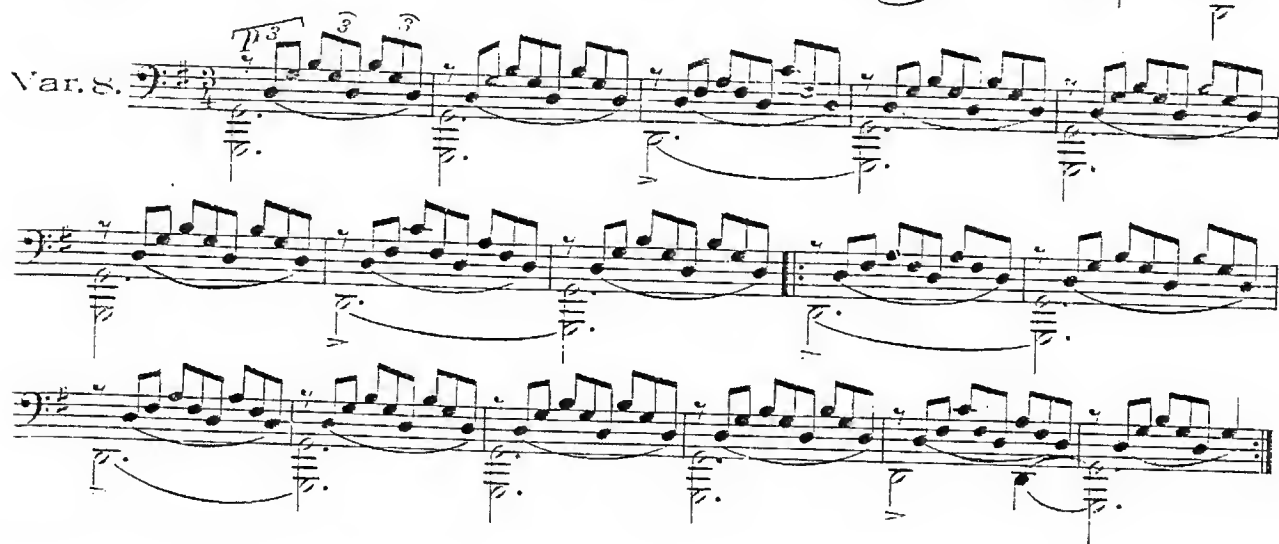
Var. 6.



Var. 7.



Var. 8.



EL DISCIPULO

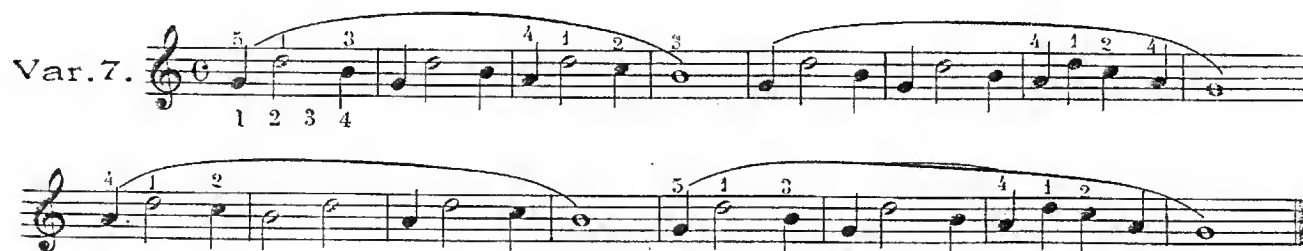
REPETICION



Indica que debe repetirse el fragmento incluído entre dos repeticiones o entre una repetición y el principio de la pieza.



Posición de la mano



EL PROFESOR
A CUATRO MANOS

Moderato

3.

4.

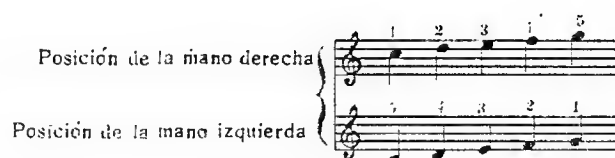
5.

6.

7.

EL DISCIPULO

A CUATRO MANOS



Cada dedo deberá tener la punta siempre vuelta hacia la tecla indicada, de manera que la mano permanezca inmóvil.

Moderato

3.

4.

5.

6.

7.

EL PROFESOR

8.

Allegretto

9.

Allegretto

EL DISCIPULO

Posición de las manos

The musical score for "The Rose Tree" is presented in two systems. The first system shows the beginning of the piece, with a treble and bass staff. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The bass staff has a whole note G3. The second system continues the melody, which is marked with a repeat sign and a first ending bracket. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-1

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, starting on a G4 and moving up stepwise to a D5, then descending. The bass staff provides a simple harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes a repeat sign at the beginning and a double bar line at the end.

Allegretto (de una vivacidad graciosa)

9. *Andretto (de and vivacissimo grazioso)*

A musical score for the song "The Rose Tree". It features two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody consists of a series of eighth and sixteenth notes, with a long, sweeping line that spans across the first two staves. The accompaniment is a simple, steady rhythm of eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with a long, sweeping line across the top of the staff. The bass staff provides a simple accompaniment with a steady eighth-note pattern. The lyrics 'The Rose Tree' are written below the bass staff.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the treble clef on the top staff and the bass clef on the bottom staff. The music is in 4/4 time, indicated by the "C" time signature. The melody is written on the treble staff, and the accompaniment is written on the bass staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a double bar line and repeat dots. The accompaniment consists of a steady eighth-note pattern in the bass staff. The entire score is enclosed in a decorative border.

EL PROFESOR.

Comodo

10.

Exercise 10, marked 'Comodo' (Ad libitum), is written for piano in 3/4 time. It consists of three systems of two staves each. The first system is numbered '10.'. The music features a simple melody in the right hand with chords and a bass line in the left hand. The tempo is indicated as 'Comodo'.

Moderato

11.

Exercise 11, marked 'Moderato', is written for piano in 6/8 time. It consists of three systems of two staves each. The first system is numbered '11.'. The music features a more complex melody in the right hand with eighth notes and a bass line in the left hand. The tempo is indicated as 'Moderato'.

EL DISCIPULO

Comodo (Cómodamente)

10.

Musical score for exercise 10, Comodo (Cómodamente). The score is in 4/4 time and consists of a piano introduction and a main exercise. The piano introduction is in treble and bass clef. The main exercise is in 4/4 time, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes. Fingerings are indicated by numbers 1-5 above the notes.

Continuation of the musical score for exercise 10, Comodo (Cómodamente). The score continues with the right hand melody and left hand bass line. Fingerings are indicated by numbers 1-5 above the notes.

Continuation of the musical score for exercise 10, Comodo (Cómodamente). The score continues with the right hand melody and left hand bass line. Fingerings are indicated by numbers 1-5 above the notes.

Moderato

11.

Musical score for exercise 11, Moderato. The score is in 4/4 time and consists of a piano introduction and a main exercise. The piano introduction is in treble and bass clef. The main exercise is in 4/4 time, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes. Fingerings are indicated by numbers 1-5 above the notes.

Continuation of the musical score for exercise 11, Moderato. The score continues with the right hand melody and left hand bass line. Fingerings are indicated by numbers 1-5 above the notes.

EJERCICIOS A DOS MANOS

El alumno no debe olvidar nunca que una buena posición del cuerpo, de los brazos, de los dedos, así como un buen toque y una gran precisión en la medida son la base de una buena ejecución.

Moderato

12.

13.

14.

15.

Moderato

16.

Exercise 16, Moderato, 2/4 time. The piece consists of two systems of piano accompaniment. The first system has two staves. The right hand plays a melody with eighth notes and quarter notes, featuring fingerings 1, 3, 2, 4, 3, 1, 2. The left hand plays a bass line with eighth notes and quarter notes, featuring fingerings 5, 1, 2, 4, 1, 5, 3. The second system continues the melody and bass line with similar rhythmic patterns and fingerings.

Allegretto

17.

Exercise 17, Allegretto, 3/4 time. The piece consists of two systems of piano accompaniment. The first system has two staves. The right hand plays a melody with half notes and quarter notes, featuring fingerings 1, 3, 4, 2. The left hand plays a bass line with eighth notes and quarter notes, featuring fingerings 3, 1, 4, 5, 3, 4, 2. The second system continues the melody and bass line with similar rhythmic patterns and fingerings. The word "legato" is written below the first staff of the second system.

Allegretto

18.

Exercise 18, Allegretto, 3/4 time. The piece consists of two systems of piano accompaniment. The first system has two staves. The right hand plays a melody with eighth notes and quarter notes, featuring fingerings 1, 2, 3, 5, 1, 2, 3, 5. The left hand plays a bass line with eighth notes and quarter notes, featuring fingerings 5, 3, 2, 1. The second system continues the melody and bass line with similar rhythmic patterns and fingerings.

Allegretto

19.

Musical score for exercise 19, marked Allegretto. The piece is in 3/4 time and one flat. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures.

Allegretto

20.

legato

Musical score for exercise 20, marked Allegretto. The piece is in 3/4 time and one flat. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system continues the piece. The word "legato" is written below the first measure of the second system. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures.

Moderato

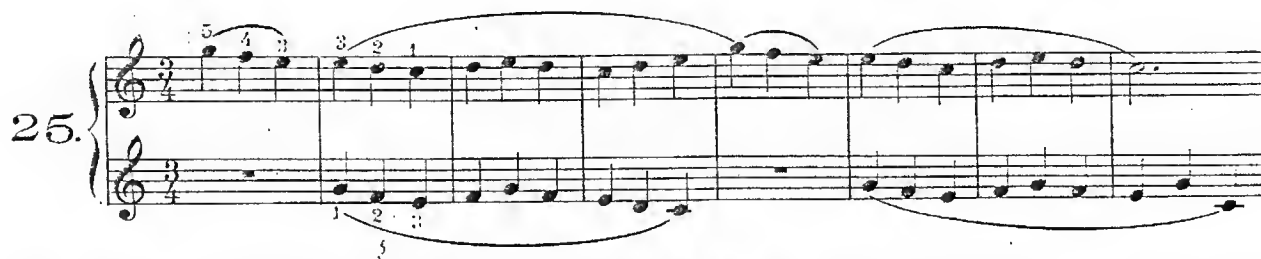
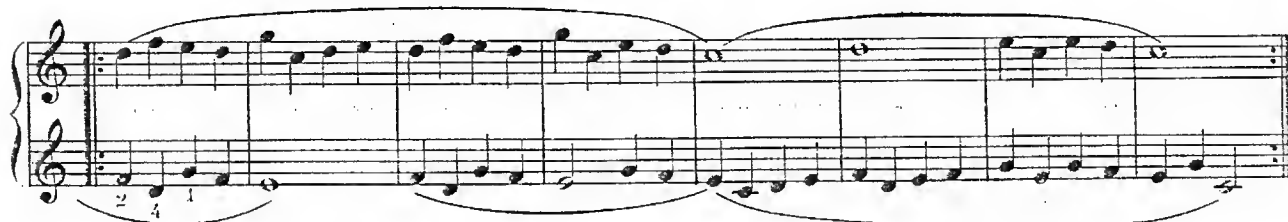
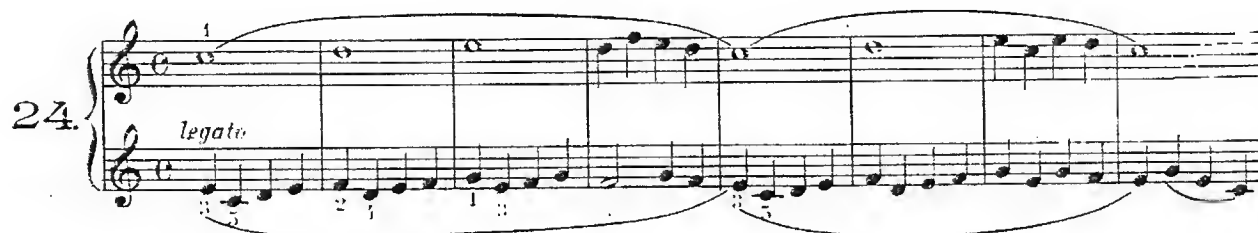
21.

legato

Musical score for exercise 21, marked Moderato. The piece is in 3/4 time and one flat. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system continues the piece. The word "legato" is written below the first measure of the second system. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures.

22.

Musical score for exercise 22. The piece is in 3/4 time and one flat. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes across measures.



Moderato

26.

27.

28.

This musical score is for a piano piece in C major, marked 'Moderato'. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system is labeled '26.' and includes a short prelude with two measures of eighth notes. The subsequent systems (26, 27, and 28) each contain four measures of music. The right hand (treble clef) features a continuous eighth-note melody, often with slurs and fingerings (1-5) indicated. The left hand (bass clef) provides a harmonic accompaniment with a mix of eighth and sixteenth notes, also including slurs and fingerings. The tempo 'Moderato' is indicated at the top. The page number '28' is in the top left corner.

LIGADURAS DE DOS NOTAS UNISONAS Y VECINAS



Esta ligadura denominada de prolongación tiene por objeto unir dos valores en uno solo. En la ejecución por tanto, la segunda nota no será articulada y el dedo deberá permanecer firme sobre la tecla durante el valor entero de las dos notas.

29.

30.

31.

EL PROFESOR

Andante

32.

Measures 32-33, Andante tempo. The score is in 3/4 time and E major. Measure 32 features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Measure 33 continues the melodic development with a crescendo leading to a repeat sign.

Allegretto

33.

Measure 33, Allegretto tempo. The tempo changes to Allegretto. The right hand plays a rapid sixteenth-note melody, while the left hand provides a steady bass accompaniment. The measure concludes with a repeat sign.

Andante

34.

Measures 34-35, Andante tempo. The tempo returns to Andante. Measure 34 features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Measure 35 continues the melodic development with a crescendo leading to a repeat sign.

EL DISCIPULO

Andante (no demasiado lento)

32.



Allegretto

33.



Andante

34.



Moderato

35.

Measures 35 and 36 of a piano piece in 3/4 time. Measure 35 features a treble clef with a melodic line of eighth notes and a bass clef with a supporting line of eighth notes. Measure 36 continues the melodic pattern in the treble and adds a more complex bass line with some triplets. Fingering numbers are provided for both hands.

Continuation of measures 35 and 36, showing the full piano texture with both treble and bass staves. The music is in 3/4 time and marked Moderato.

36.

Measures 37 and 38. Measure 37 has a treble clef with a melodic line and a bass clef with a supporting line. Measure 38 continues the melodic pattern in the treble and adds a more complex bass line with some triplets. Fingering numbers are provided for both hands.

Continuation of measures 37 and 38, showing the full piano texture with both treble and bass staves. The music is in 3/4 time and marked Moderato.

Allegretto

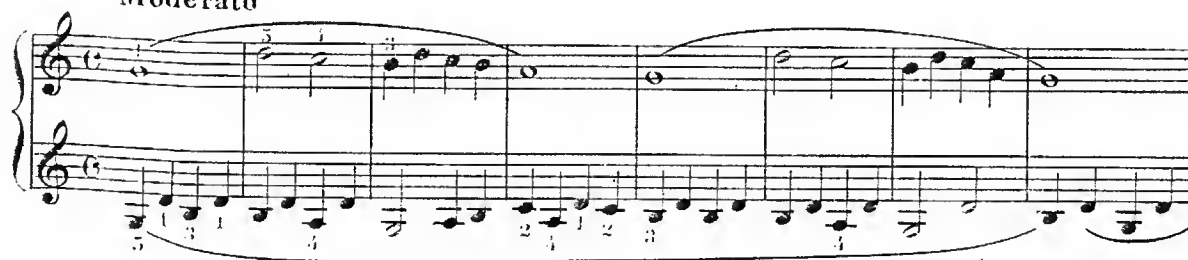
37.

Measures 39 and 40. Measure 39 has a treble clef with a melodic line and a bass clef with a supporting line. Measure 40 continues the melodic pattern in the treble and adds a more complex bass line with some triplets. Fingering numbers are provided for both hands.

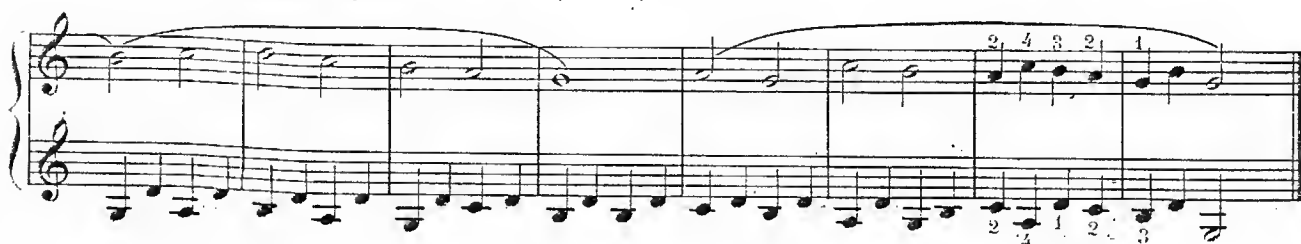
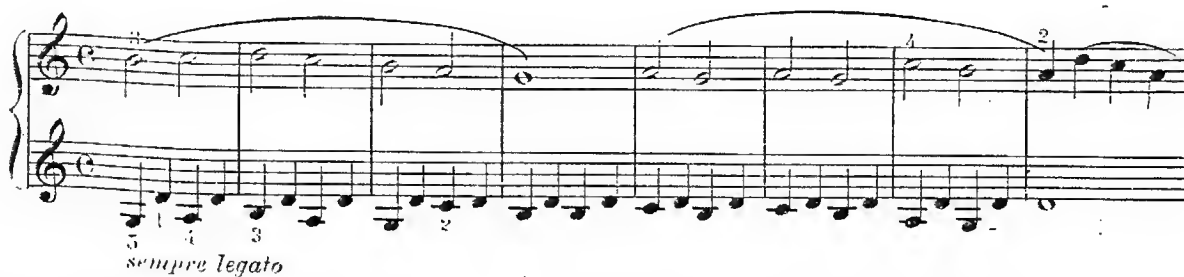
Continuation of measures 39 and 40, showing the full piano texture with both treble and bass staves. The music is in 3/4 time and marked Allegretto.

Moderato

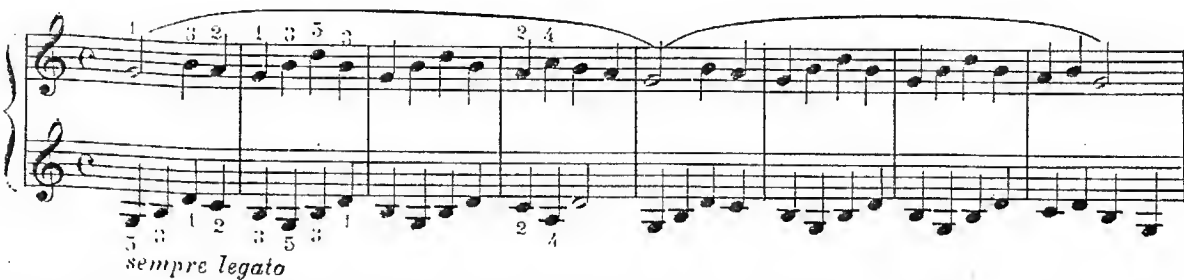
38.



39.



40.



EL PROFESOR

Allegretto

41.

Exercise 41 is in common time (C) and begins with a piano (*p*) dynamic. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a repeat sign.

Andante

42.

Exercise 42 is in 3/4 time and marked *dolce* (sweet). The right hand has a flowing eighth-note melody, and the left hand provides a simple harmonic accompaniment. The exercise ends with a repeat sign.

Moderato

43.

Exercise 43 is in common time (C) and starts with a mezzo-forte (*mf*) dynamic. The right hand plays a complex pattern of chords and triplets, while the left hand has a more active accompaniment. The piece concludes with a repeat sign.

EL DISCIPULO

Allegretto

41.



Andante

42.



Moderato

43.



EL PROFESOR

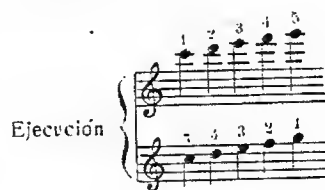
Moderato

44.

The musical score for 'El Profesor' is written for piano and features a variety of musical notations. It begins with a tempo marking of 'Moderato' and a dynamic marking of 'p' (piano). The score is divided into several systems, each containing two staves. The first system is marked with the number '44.' and a 'p' dynamic. The second system continues the piece. The third system introduces a 'mf' (mezzo-forte) dynamic. The fourth system continues the piece. The fifth system continues the piece. The sixth system continues the piece. The seventh system continues the piece. The eighth system continues the piece. The ninth system continues the piece. The tenth system continues the piece. The eleventh system continues the piece. The twelfth system continues the piece. The thirteenth system continues the piece. The fourteenth system continues the piece. The fifteenth system continues the piece. The sixteenth system continues the piece. The seventeenth system continues the piece. The eighteenth system continues the piece. The nineteenth system continues the piece. The twentieth system continues the piece. The twenty-first system continues the piece. The twenty-second system continues the piece. The twenty-third system continues the piece. The twenty-fourth system continues the piece. The twenty-fifth system continues the piece. The twenty-sixth system continues the piece. The twenty-seventh system continues the piece. The twenty-eighth system continues the piece. The twenty-ninth system continues the piece. The thirtieth system continues the piece. The thirty-first system continues the piece. The thirty-second system continues the piece. The thirty-third system continues the piece. The thirty-fourth system continues the piece. The thirty-fifth system continues the piece. The thirty-sixth system continues the piece. The thirty-seventh system continues the piece. The thirty-eighth system continues the piece. The thirty-ninth system continues the piece. The fortieth system continues the piece. The forty-first system continues the piece. The forty-second system continues the piece. The forty-third system continues the piece. The forty-fourth system continues the piece. The forty-fifth system continues the piece. The forty-sixth system continues the piece. The forty-seventh system continues the piece. The forty-eighth system continues the piece. The forty-ninth system continues the piece. The fiftieth system continues the piece. The fifty-first system continues the piece. The fifty-second system continues the piece. The fifty-third system continues the piece. The fifty-fourth system continues the piece. The fifty-fifth system continues the piece. The fifty-sixth system continues the piece. The fifty-seventh system continues the piece. The fifty-eighth system continues the piece. The fifty-ninth system continues the piece. The sixtieth system continues the piece. The sixty-first system continues the piece. The sixty-second system continues the piece. The sixty-third system continues the piece. The sixty-fourth system continues the piece. The sixty-fifth system continues the piece. The sixty-sixth system continues the piece. The sixty-seventh system continues the piece. The sixty-eighth system continues the piece. The sixty-ninth system continues the piece. The seventieth system continues the piece. The seventy-first system continues the piece. The seventy-second system continues the piece. The seventy-third system continues the piece. The seventy-fourth system continues the piece. The seventy-fifth system continues the piece. The seventy-sixth system continues the piece. The seventy-seventh system continues the piece. The seventy-eighth system continues the piece. The seventy-ninth system continues the piece. The eightieth system continues the piece. The eighty-first system continues the piece. The eighty-second system continues the piece. The eighty-third system continues the piece. The eighty-fourth system continues the piece. The eighty-fifth system continues the piece. The eighty-sixth system continues the piece. The eighty-seventh system continues the piece. The eighty-eighth system continues the piece. The eighty-ninth system continues the piece. The ninetieth system continues the piece. The ninety-first system continues the piece. The ninety-second system continues the piece. The ninety-third system continues the piece. The ninety-fourth system continues the piece. The ninety-fifth system continues the piece. The ninety-sixth system continues the piece. The ninety-seventh system continues the piece. The ninety-eighth system continues the piece. The ninety-ninth system continues the piece. The hundredth system continues the piece.

OCTAVA 8

Las notas sobre las cuales se extiende la indicación 8..... deben ser ejecutadas una octava más alta hasta el fin de la línea de puntos

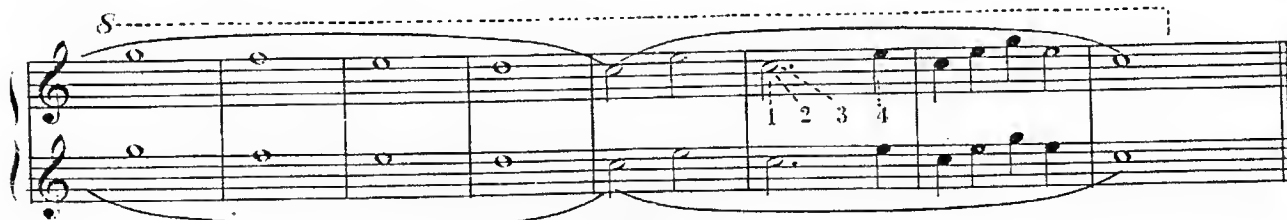
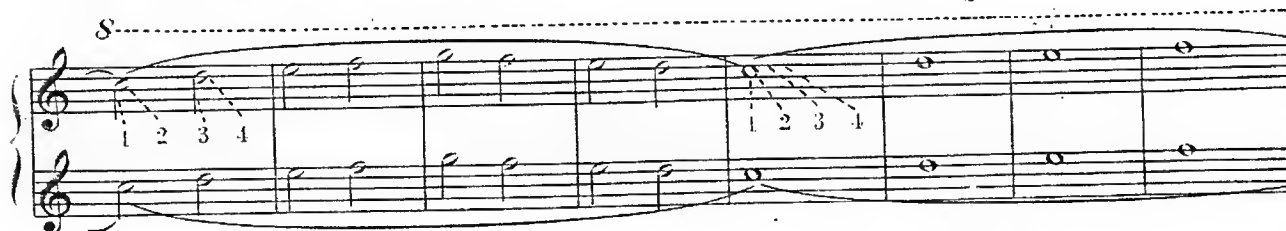
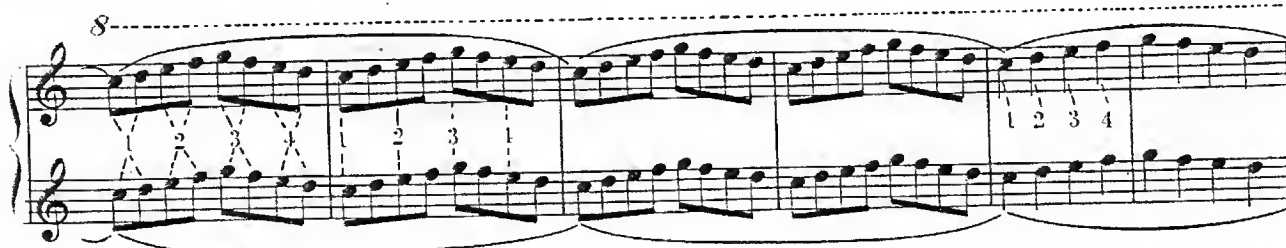


EL DISCIPULO

EJERCICIO

para la duración diferente de los sonidos de la redonda a la corchea.

Moderato



EJERCICIOS DE CORCHEA



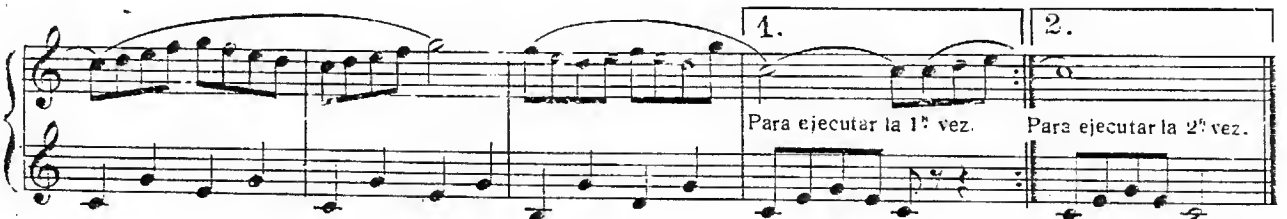
Moderato



Comodo

Posición de la
mano izquierda

46.



1.

2.

Para ejecutar la 1ª vez.

Para ejecutar la 2ª vez.

Moderato

Posición de la mano izquierda

47.

Moderato

Posición de la mano izquierda

47.

The musical score is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is divided into two systems. The first system contains measures 47 and 48. The second system contains measures 49 and 50. The left hand plays a continuous arpeggiated pattern, while the right hand plays a melodic line with fingerings indicated by numbers 1-5. The piece ends with a double bar line.

Allegretto

48.

48.

1. 2.

Allegretto

49.

[illegible]

Comodo

50.

Los codos no deben alejarse del cuerpo aún cuando las manos se aparten del centro del teclado.

I

II

Repetir 7 veces cada ejercicio.

Relación entre las notas de la clave de Sol y la clave de Fa.

x) do re mi fa sol fa mi re do la si do re mi re do si la

III

IV

re mi fa sol la sol la mi re sol la si do re do si la sol

x) N.B. Compárense las notas de las claves de Sol y de Fa que deben ejecutarse en las mismas teclas.

51. Moderato

52. Allegretto

sempre legato

53. Moderato

(*) *f* (fuerte)

54. Comodo

Moderato

55.

mf x) *legato*

x) *mf* (medio fuerte)

Allegretto

56.

f

Allegretto

57.

f

xx) *p* (suave)

Moderato

58.

*mf**legato*

x) aumentando la sonoridad.
 disminuyendo la sonoridad.

Allegretto

59.

sempre legato

x) Es necesario acentuar bien la nota.

Comodo

60.

Exercise 60, 'Comodo', is a piano exercise in 3/4 time. It consists of three systems of two staves each. The first system starts with a mezzo-forte (mf) dynamic. The second system starts with a forte (f) dynamic. The third system starts with a mezzo-forte (mf) dynamic. The exercise includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5), and dynamic markings: 'x) cresc.' (marked with an 'x'), 'x) dim.' (marked with an 'x'), and 'dim.' (without an 'x').

x) *cresc.* (aumentando la sonoridad).
 xx) *dim.* (disminuyendo la sonoridad).

Allegro moderato (moderadamente rápido)

61.

Exercise 61, 'Allegro moderato', is a piano exercise in 3/4 time. It consists of three systems of two staves each. The first system starts with a mezzo-forte (mf) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system starts with a mezzo-forte (mf) dynamic. The exercise includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5), and dynamic markings: 'x) dolce' (marked with an 'x') and 'legato'.

x) *dolce*

Allegro moderato

62.

x) El punto colocado sobre la nota indica que es necesario hacerla staccata. Esto se obtiene retirando el dedo de la tecla inmediatamente después de haberla atacado.

Ejemplo:



Ejecución:



EL PROFESOR

Allegretto

63.

1.

p

2.

cresc. *f* *p*

mf *f* *p*

cresc. *f*

64.

Comodo

p

cresc. *p*

1.

2.

f

EL DISCIPULO

Allegretto

63.

x) ** Las notas acompañadas de puntos alargados deben hacerse muy breves con ataque seco y brillante.

Ejemplo:

Ejecución:

64.

Comodo

dolce

legato

cresc.

dolce

f

1

EJERCICIOS PARA EL PASAJE DEL PULGAR

En estos ejercicios es necesario que el pulgar se prepare debajo de la mano y se articule teniendo la última falange ligeramente inclinada hacia la tecla. Téngase cuidado de efectuar este movimiento sin perturbar la tranquilidad del brazo y de la mano y de insistir mucho hasta que el pulgar haya obtenido cierto grado de flexibilidad.

Mano derecha sola

Mano izquierda sola

Mano derecha sola

Mano izquierda sola

ESCALA DE DO MAYOR

Moderato

65.

EJERCICIOS DE DOBLES NOTAS

Mano derecha sola

1º 2º 3º

Mano izquierda sola

Cada ejercicio se repite 4 veces.

66. Allegretto

molte

legato

67. Moderato

mf

N. B. La muñeca no debe ponerse rígida.

El discípulo procurará hacer oír al mismo tiempo las dos notas de las terceras y ejecutará el enlace de una tercera a otra rigurosamente ligado.

Moderato

68. *mf*

69. *mf*

ESCALA DE SOL MAYOR

f

f

f

Moderato

70. *mf*

71. *mf*

Exercise 71 consists of four measures. The treble staff features eighth-note runs with fingerings: 1-3-1-5, 2-4-1-5, 1-3-1-5, and 1-3-1-5. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

72. *Comodo*
dolce
legato

Exercise 72 consists of four measures. The treble staff features quarter-note runs with fingerings: 1-2-3-2-1, 1-2-3-2-1, 1-2-3-2-1, and 1-2-3-2-1. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

f

Exercise 72 continues with measures 5-8. The treble staff features quarter-note runs with fingerings: 1-2-3-2-1, 1-2-3-2-1, 1-2-3-2-1, and 1-2-3-2-1. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

p
dolce

Exercise 72 continues with measures 9-12. The treble staff features quarter-note runs with fingerings: 1-2-3-2-1, 1-2-3-2-1, 1-2-3-2-1, and 1-2-3-2-1. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

73. *Moderato*
dolce

Exercise 73 consists of four measures. The treble staff features eighth-note runs with fingerings: 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

Exercise 73 continues with measures 5-8. The treble staff features eighth-note runs with fingerings: 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

Exercise 73 continues with measures 9-12. The treble staff features eighth-note runs with fingerings: 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, and 1-2-3-4-5. The bass staff features chords with fingerings: 1-2-3-4, 1-2-3-4, 1-2-3-4, and 1-2-3-4.

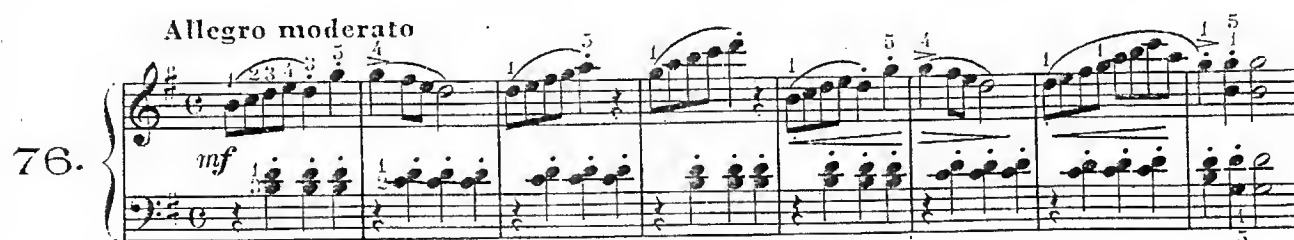
EJERCICIOS DE TRESILLOS

Moderato

74. *dolce*
sempre legato

The musical score for Exercise 74, titled 'EJERCICIOS DE TRESILLOS' (Triplet Exercises), is in the key of F# (one sharp) and 6/8 time. It is marked 'Moderato'. The exercise consists of six systems of piano music. The first system is marked 'dolce' and 'sempre legato'. The second system features a crescendo hairpin. The third system is marked 'f' (forte). The fourth system is marked 'dolce'. The fifth system features a crescendo hairpin. The sixth system is marked 'p' (piano). The music is composed of triplet exercises in both the treble and bass staves, often with slurs and fingerings indicated. The exercise is numbered 74.

ESCALA DE RE MAYOR



La articulación de la muñeca debe ser siempre suelta



77. **Moderato**

mf *poco cresc.*

p *cresc.*

mf *poco cresc*

78. **Allegretto**

f *dolce*

dolce *mf*

p *f*

dolce *f*

ESCALA DE LA MAYOR

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together in groups of four or six. The bass staff provides a simple accompaniment, primarily using quarter and eighth notes. The piece concludes with a double bar line and repeat dots. The handwriting is in dark ink on aged, slightly yellowed paper.

A musical score for the song 'The Rose Tree'. It features two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, folk-like style. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a simple, folk-like style. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a simple, folk-like style.

A musical score for the song 'The Rose Tree'. It features two staves, a treble and a bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is divided into four measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, and the accompaniment consists of eighth and sixteenth notes. The score is written in a simple, clear style.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves, treble and bass clef, in 2/4 time. The key signature has one sharp (F#). The tempo is marked "Allegretto". The piece begins with a forte (f) dynamic. The melody is characterized by rapid, ascending and descending runs, often with grace notes, and is frequently marked with accents. The bass line provides a steady accompaniment, often with eighth-note patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

79. *Comodo*

[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature is one sharp (F#). The melody is in the Treble clef, and the bass line is in the Bass clef. The piece is marked with a forte 'f' dynamic and a piano 'p' dynamic. The melody consists of eighth and sixteenth notes, with some slurs and fingerings indicated. The bass line consists of quarter and eighth notes, with some slurs and fingerings indicated. The piece ends with a double bar line and a repeat sign.

Allegretto

80. *mf* *leggero*

a) *f* *p* *f*

mf

a)

Acciacatura
(Apoyatura)

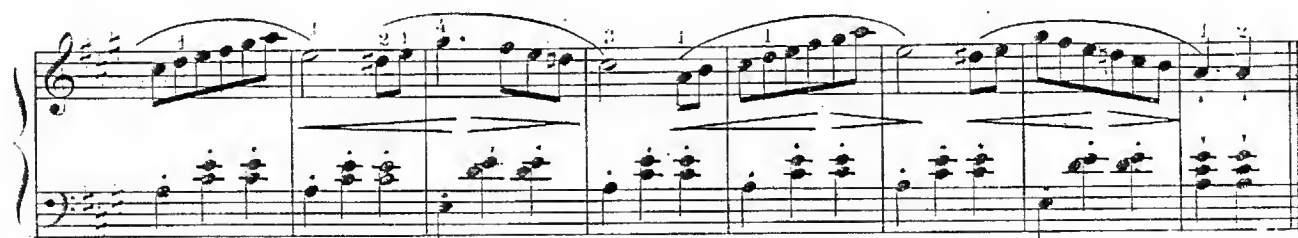
Ejecución

Allegretto

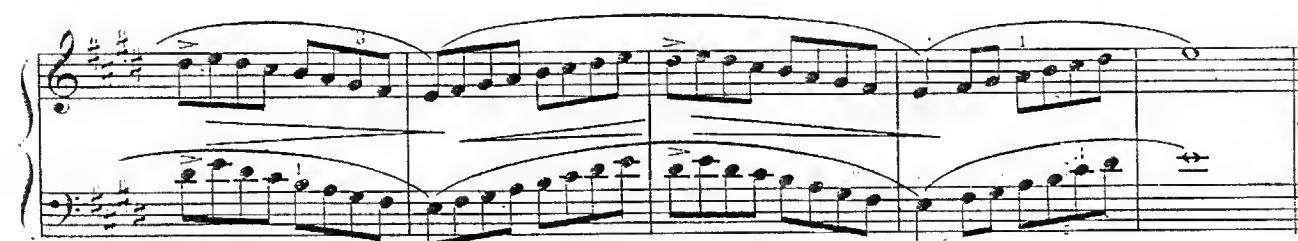
81. *p* *leggero*

mf

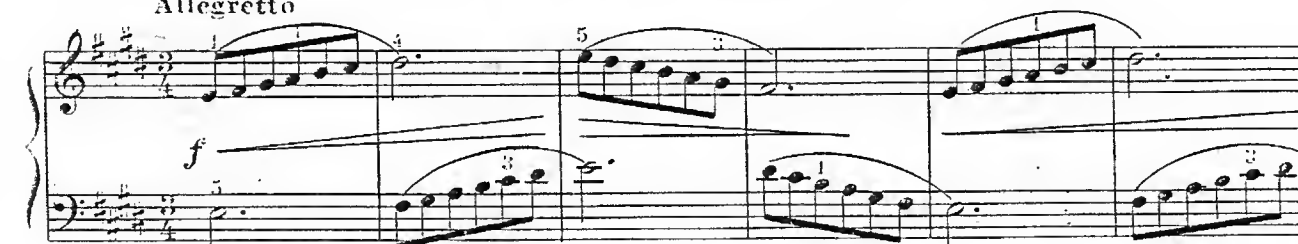
p *p*



ESCALA DE MI MAYOR



Allegretto



Allegretto

82.

Musical score for piano exercise 82, marked *Allegretto*. The piece is in 3/4 time and consists of 16 measures. The notation is for a grand piano (treble and bass staves). The score includes dynamic markings: *dolce* (measures 1-4), *mf* (measures 5-8), *dim* (measures 9-12), *p* (measures 13-16), and *mf* (measures 17-20). The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

Allegretto

83.

Musical score for piano exercise 83, marked *Allegretto*. The piece is in 3/4 time and consists of 16 measures. The notation is for a grand piano (treble and bass staves). The score includes dynamic markings: *mf* (measures 1-4), *f* (measures 5-8), *mf* (measures 9-12), *cresc.* (measures 13-16), and *f* (measures 17-20). The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

dim. *f*

84. *Allegretto*

f

*)  Calderón

La nota colocada bajo el calderón debe prolongarse a voluntad del ejecutante.

85. *Allegretto*

dolce *legato* *cresc.*

legato

f

EL PROFESOR

Moderate

86. *p*

The 'Moderate' section consists of five measures (86-90). Measure 86 begins with a piano (*p*) dynamic and features a treble clef with a melodic line and a bass clef with a dense, rhythmic accompaniment of eighth notes. Measures 87-89 continue the melodic and harmonic development with various articulations and slurs. Measure 90 concludes the section with a final chord and a repeat sign.

Allegro moderato

87. *mf*

The 'Allegro moderato' section consists of five measures (91-95). Measure 91 starts with a mezzo-forte (*mf*) dynamic and shows a change in tempo and feel. The treble clef continues with a melodic line, while the bass clef provides a steady accompaniment. Measures 92-94 further develop the musical ideas with increasing intensity, marked by a forte (*f*) dynamic in measure 94. Measure 95 ends the section with a final chord and a repeat sign.

EL DISCIPULO

Ejercicio para la diferente duración de los sonidos, desde la redonda hasta la semicorchea.

Moderato

86.

Para desarrollar la agilidad.

Allegro moderato

87.

Moderato

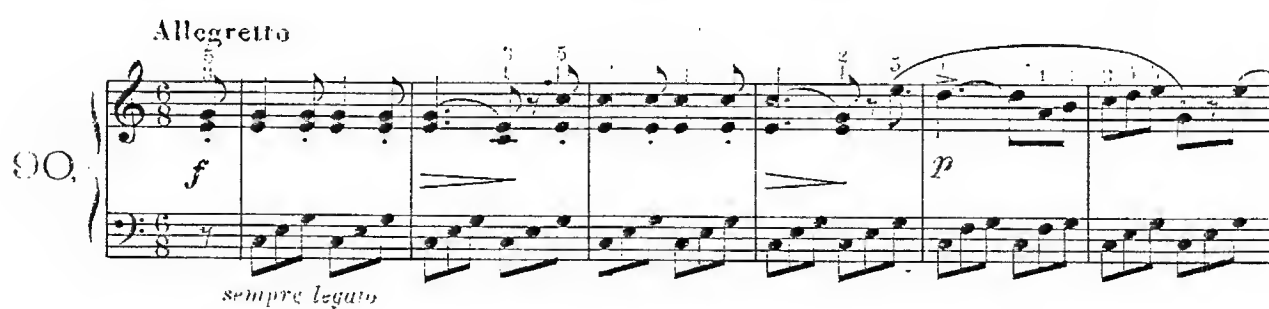
88.

Musical score for Moderato, measures 88-94. The score is written for piano (p) and includes dynamic markings such as *molto*, *f*, *pp*, and *p*. The tempo is marked Moderato. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes first and second endings for measures 93 and 94.

Andante

89.

Musical score for Andante, measures 89-94. The score is written for piano (p) and includes dynamic markings such as *dolce*, *legato*, and *mf*. The tempo is marked Andante. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes first and second endings for measures 93 and 94.



ESCALA DE LA MENOR

The first system of the musical score for 'ESCALA DE LA MENOR' consists of two staves. The right staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic marking. It contains a melodic line with various ornaments and slurs. The left staff, which begins with a bass clef, provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system of the musical score continues the piece. It features two staves. The right staff is marked 'Allegretto' and includes a 'dolce' (sweet) marking. The left staff continues the accompaniment. The system ends with a double bar line.

The third system of the musical score continues the piece. It features two staves. The right staff includes a forte (*f*) dynamic marking. The left staff continues the accompaniment. The system ends with a double bar line.

The fourth system of the musical score continues the piece. It features two staves. The right staff includes a piano (*p*) dynamic marking, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic marking. The left staff continues the accompaniment. The system ends with a double bar line.

The fifth system of the musical score continues the piece. It features two staves. The right staff includes a piano (*p*) dynamic marking and a decrescendo (*dim.*) marking. The left staff continues the accompaniment. The system ends with a double bar line.

Comodo

92. *dolce*
legato

dolce

93. *Moderato*
mf

ESCALA DE FA MAYOR

First system of the F major scale exercise. The right hand starts with a melody in C major (F major with one flat) marked *mf*. The left hand provides a bass line. The system includes fingerings (1-5) and dynamic markings (*cresc.*, *f*).

Allegro moderato

Second system of the F major scale exercise, marked *Allegro moderato*. The right hand continues the melody, and the left hand provides a bass line. The system includes fingerings and dynamic markings (*p*, *cresc.*).

Allegretto

Third system of the F major scale exercise, marked *Allegretto*. The right hand continues the melody, and the left hand provides a bass line. The system includes fingerings and dynamic markings (*dolce*, *legato*).

Fourth system of the F major scale exercise. The right hand continues the melody, and the left hand provides a bass line. The system includes fingerings and dynamic markings (*cresc.*, *p*).

Fifth system of the F major scale exercise. The right hand continues the melody, and the left hand provides a bass line. The system includes fingerings and dynamic markings (*f*, *dolce*, *cresc.*).

Allegretto

Sixth system of the F major scale exercise, marked *Allegretto*. The right hand continues the melody, and the left hand provides a bass line. The system includes fingerings and dynamic markings (*mf*, *f*).

Seventh system of the F major scale exercise. The right hand continues the melody, and the left hand provides a bass line. The system includes fingerings and dynamic markings (*p*, *cresc.*, *f*).

First system of a piano piece. The right hand features a complex, rapid melody with many triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

96. *Allegro*

Second system, starting at measure 96. The tempo is marked *Allegro*. The right hand has a melodic line with some triplets. The left hand has a more active accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Third system. The right hand continues with a melodic line. The left hand has a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system. The right hand has a melodic line. The left hand has a steady accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fifth system. The right hand has a melodic line. The left hand has a steady accompaniment. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte).

Sixth system. The right hand has a melodic line. The left hand has a steady accompaniment. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

Seventh system. The right hand has a melodic line. The left hand has a steady accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).

Allegretto

[illegible]

Allegro

98. *Allegro*

mf

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The voice part is in G major, 2/4 time, and consists of a single line of music. The piano accompaniment is in G major, 2/4 time, and consists of two staves. The score is divided into two systems. The first system contains the first four measures of the song, and the second system contains the next four measures. The piano accompaniment features a simple harmonic accompaniment with chords and single notes. The voice part is a simple melody. The score is written in a clear, legible style with standard musical notation.

The first system of the musical score for 'The Song of the Lark' is shown. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a grand staff (treble and bass clefs). The music is in 4/4 time. The first measure of the vocal line is marked with a fermata. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The system concludes with a double bar line and a repeat sign.

*.) La nota sobre la que se encuentra el signo Δ debe ser muy acentuada.

ESCALA DE SI \flat MAYOR

Adagio (lento)

99.

dolce

sempre legato

p

p

1. 2.

*) Ejecución

Allegro

100. *mf*

f

1. 2. *dim.*

mf *f*

p *cresc.* *f*

p *f*

Allegro moderato

101.

Musical score for piano, measures 101-106, in 3/4 time, Allegro moderato. The score is written for piano (piano) and includes dynamic markings and fingering.

Measures 101-102: *mf* (mezzo-forte). The right hand plays a rapid ascending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand plays a simple bass line.

Measures 103-104: *cresc.* (crescendo). The right hand continues the ascending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

Measures 105-106: *f* (forte) in measure 105, *dim.* (diminuendo) in measure 106. The right hand plays a descending scale with fingering 4 3 2 1 5 4 3 2 1 5 4 3 2 1. The left hand continues the bass line.

Measures 107-108: *mf* (mezzo-forte). The right hand plays a descending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

Measures 109-110: *cresc.* (crescendo). The right hand plays a descending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

Measures 111-112: *p* (piano). The right hand plays a descending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

Measures 113-114: *cresc.* (crescendo). The right hand plays a descending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

Measures 115-116: *dim.* (diminuendo) in measure 115, *p* (piano) in measure 116. The right hand plays a descending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

Measures 117-118: *f* (forte). The right hand plays a descending scale with fingering 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5. The left hand continues the bass line.

102. *Moderato*

dolce

cresc.

f *dim.* *p*

p *cresc.*

p *cresc.* *f*

*) El cambio de dedo se hará muy rápidamente sin repetir la nota

Allegro moderato

103.

This musical score page contains six systems of piano music, measures 103 through 108. The tempo is marked 'Allegro moderato'. The music is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The first system (measures 103-104) is marked 'dolce' and 'legato'. The second system (measures 105-106) is marked 'p'. The third system (measures 107-108) is marked 'mf'. The fourth system (measures 109-110) is marked 'f'. The fifth system (measures 111-112) is marked 'p'. The sixth system (measures 113-114) is marked 'p'. The score includes various musical notations such as notes, rests, slurs, and fingerings.

dolce
legato
p
mf
f
p
p

Allegretto

104.

dolce
legato

cresc. *f* *dim.* *p*

cresc. *f* *p* *cresc.* *f* *dim.*

dolce
legato

p

cresc. *p* *cresc.* *f*

ESCALA CROMATICA

I. *Digitación más cómoda para manos pequeñas.*

II. *Digitación más usada*

Mano derecha sola

III. *Digitación más cómoda para manos pequeñas.*

IV. *Digitación más usada*

Mano izquierda sola

V.

Mano derecha sola

VI.

Mano izquierda sola

VII.

VIII.

Allegro moderato

105.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

Allegro moderato

106.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

cresc. *mf*

The musical score for 'The Shepherd's Song' is presented in a single system. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, with the right hand in the upper staff and the left hand in the lower staff. The tempo is marked 'Andante' and the dynamics are 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The vocal line is a simple melody that follows the general contour of the piano's right hand.

[illegible]

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 70, by Camille Saint-Saëns. It is a 2/4 time piece. The score is written for piano and features a dynamic range from piano (p) to forte (f). The melody is characterized by a series of eighth notes, and the accompaniment consists of chords and a bass line. The score is divided into two systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic, and the second system begins with a forte (f) dynamic. The score is marked with a 'p' for piano and an 'f' for forte. The tempo is marked 'Allegretto'.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, and the music is arranged in a single system.

ANDRES G. PFOEDERL

A P E N D I C E

EJERCICIOS TECNICOS DIARIOS

Estúdiense con atención especial según los ejercicios preparatorios.

Cada número deberá ser repetido varias veces y podrá ser ejecutado también en la extensión de dos octavas.

EJERCICIOS PARA LA MANO DERECHA SOLA

1.

2.

3.

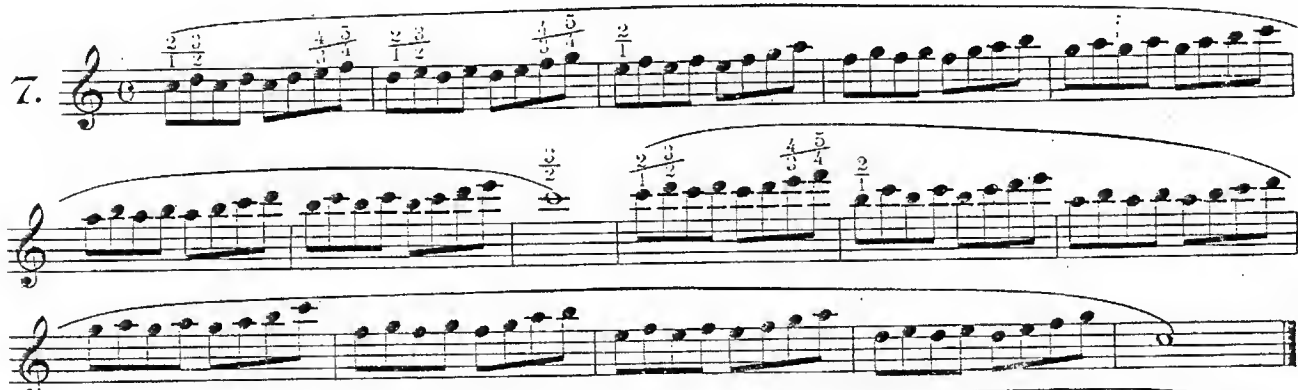
4.


5.


6.

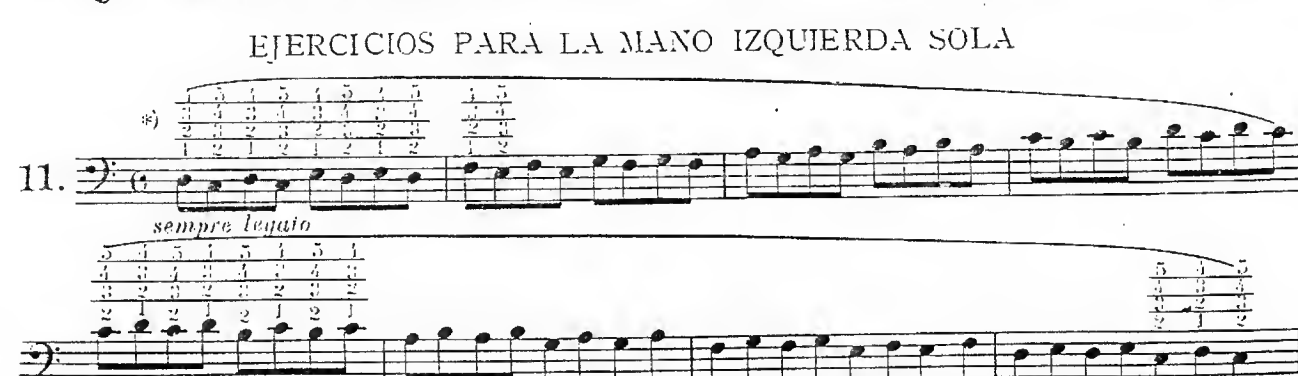
7.

*) Ejecútense también con las digitaciones siguientes.

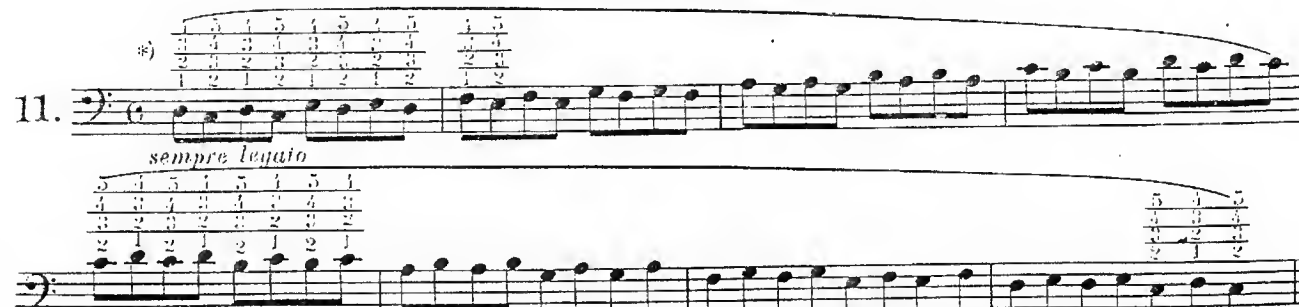
7. 


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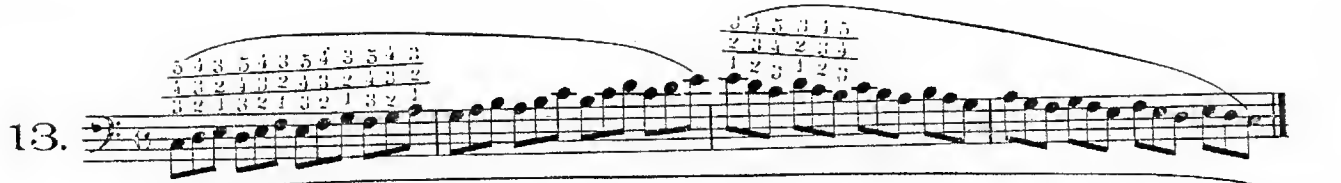
10. 

EJERCICIOS PARA LA MANO IZQUIERDA SOLA


11. 

12. 


*) Ejecútese también con las digitaciones siguientes


13. 


14. 

15. 


16. 

17. 

18. 

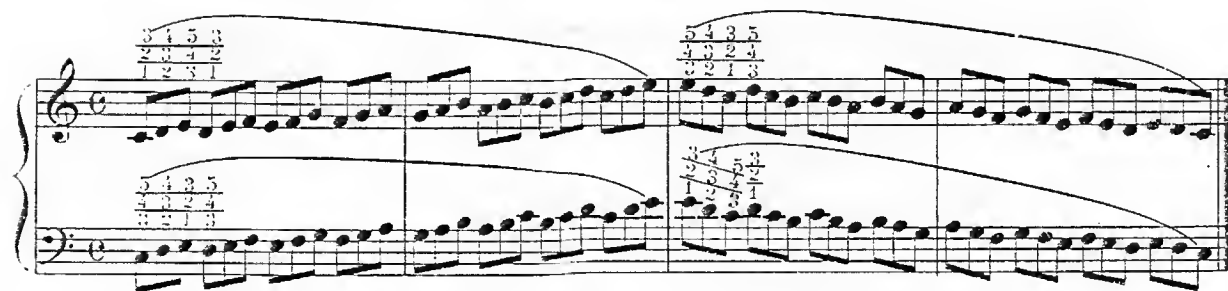
19. 

20. 



EJERCICIOS PARA LAS DOS MANOS JUNTAS

21.



22.



23.



24.



25.

Exercise 25, measures 1-2. The piece is in 6/8 time. The right hand has a melodic line with fingerings 2, 3, 1, 5, 1, 5, 2. The left hand has a bass line with fingerings 5, 4, 3, 2, 3, 2, 5. Both hands play eighth notes.

Exercise 25, measures 3-5. Measure 3 has a 2/1 ratio. Measure 4 has a 3/2 ratio. Measure 5 has a 5/4 ratio. The right hand continues the melodic line with fingerings 2, 3, 4, 5, 4, 5, 2. The left hand continues the bass line with fingerings 5, 4, 3, 2, 1, 2, 5.

Exercise 25, measures 6-8. The right hand continues the melodic line. The left hand continues the bass line, ending with a 5. The piece concludes with a double bar line.

26.

Exercise 26, measures 1-5. The piece is in 3/4 time. The right hand has a melodic line with fingerings 1, 5, 1. The left hand has a bass line with fingerings 5, 1, 5. Both hands play eighth notes.

Exercise 26, measures 6-8. The right hand continues the melodic line with fingerings 5, 5. The left hand continues the bass line. The piece concludes with a double bar line.

Exercise 26, measures 9-12. The right hand continues the melodic line. The left hand continues the bass line. The piece concludes with a double bar line.

27. *sempre legato*

Measure 27, measures 1-4. Treble staff: 5, 5, 5, 5. Bass staff: 1, 1, 1, 1. The instruction *sempre legato* is written above the bass staff.

Measures 5-8 of measure 27. Treble and bass staves.

Measures 9-12 of measure 27. Treble staff: 1, 1, 1, 1. Bass staff: 5, 5, 5, 5.

Measures 13-16 of measure 27. Treble and bass staves.

28.

Measure 28, measures 1-4. Treble staff: 1, 3, 5, 1, 3, 5. Bass staff: 5, 3, 1, 5, 3, 1.

Measures 5-8 of measure 28. Treble staff: 5, 3, 1, 5, 3, 1. Bass staff: 1, 3, 5, 1, 3, 5.

29. *legato*

Measures 1-4 of exercise 29. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated. The word "legato" is written above the first measure.

Measures 5-8 of exercise 29. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated.

30.

Measures 1-4 of exercise 30. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated.

Measures 5-8 of exercise 30. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated.

31. *legato*

Measures 1-4 of exercise 31. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated. The word "legato" is written above the first measure.

Measures 5-8 of exercise 31. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated.

Measures 9-12 of exercise 31. Treble and bass staves. 6/8 time signature. Fingerings 1-5 are indicated.

32. *legato*

Exercise 32 consists of six measures. The treble staff features a continuous eighth-note scale starting on C4, with fingerings 1-2-3-4-5, 1-2-3-4-5, 1, and 1. The bass staff features a continuous eighth-note scale starting on C3, with fingerings 5-4-3-2-1, 5-4-3-2-1, and 5-4-3-2-1. Both staves are marked with slurs and the word 'legato'.

Exercise 32 continues with measures 7-12. The treble staff continues the eighth-note scale with fingerings 5, 4, 3, 2, 1, and 5. The bass staff continues the eighth-note scale with fingerings 1, 2, 3, 4, 5, and 1. Both staves are marked with slurs.

33. *legato*

Exercise 33 consists of six measures. The treble staff features a continuous eighth-note scale starting on C4, with fingerings 1-2-3-4-5, 4-3-2-1-5, 1, and 1. The bass staff features a continuous eighth-note scale starting on C3, with fingerings 5-4-3-2-1, 5-4-3-2-1, and 5. Both staves are marked with slurs and the word 'legato'.

Exercise 33 continues with measures 7-12. The treble staff continues the eighth-note scale with fingerings 5, 4, 3, 2, 1, and 5. The bass staff continues the eighth-note scale with fingerings 1, 2, 3, 4, 5, and 1. Both staves are marked with slurs.

Exercise 33 continues with measures 13-18. The treble staff continues the eighth-note scale with fingerings 5, 4, 3, 2, 1, and 5. The bass staff continues the eighth-note scale with fingerings 1, 2, 3, 4, 5, and 1. Both staves are marked with slurs.

34.

Exercise 34 consists of six measures. The treble staff features a continuous eighth-note scale starting on C4, with fingerings 1-2-3-4, 3-4-5-4, 1, and 1. The bass staff features a continuous eighth-note scale starting on C3, with fingerings 5-4-3-2, 5-4-3-2, and 5. Both staves are marked with slurs.

Exercise 34 continues with measures 7-12. The treble staff continues the eighth-note scale with fingerings 5, 4, 3, 2, 1, and 5. The bass staff continues the eighth-note scale with fingerings 1, 2, 3, 4, 5, and 1. Both staves are marked with slurs.

24 ESCALAS MAYORES Y MENORES

ANDRÉS G. PFOEDERL
PROFESOR

dispuestas según la semejanza de la digitación y para la comparación de los tonos mayores y menores.

1. Do mayor



2. Do menor



3. Sol mayor



4. Sol menor



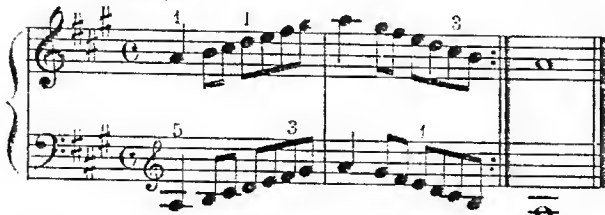
5. Re mayor



6. Re menor



7. La mayor



8. La menor



9. Mi mayor



10. Si menor



11. *Si mayor*12. *Si menor*13. *Fa mayor*14. *Fa menor*15. *Si b mayor*16. *Si b menor*17. *Mi b mayor*18. *Mi b menor*19. *La b mayor*20. *La b menor*21. *Re b mayor*22. *Do # menor*23. *Fa # mayor*24. *Fa # menor*

SEIS PEQUEÑAS PIEZAS RECREATIVAS

UNA PEQUEÑA HISTORIA

ANDRES G. PFEDERL
PROFESOR
H. LICHNER

Moderato

1.

p espressivo

The musical score is written for a single melodic line on a grand staff (treble and bass clef). It consists of six systems of music. The first system is marked 'Moderato' and 'p espressivo'. The second system has a 'cresc.' marking. The third system has a 'p' marking and a 'cresc.' marking. The fourth system has a 'f' marking and a 'p' marking. The fifth system has a 'cresc.' marking. The sixth system has a 'decresc.' marking. The score includes various musical notations such as notes, rests, slurs, and fingerings.

EN EL PATIO DE JUEGOS

Allegro

H. LICHNER

2. *p*

mf

p

mf

FINE

Dal S al Fine

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, with a 2/4 time signature. The tempo is marked 'Allegro'. The composer's name 'H. LICHNER' is in the top right. The piece is numbered '2.' in the first system. The first system is marked 'p' (piano). The second system is marked 'mf' (mezzo-forte). The third system is marked 'p'. The fourth system is marked 'mf'. The fifth system contains the word 'FINE' and is marked 'mf'. The sixth system is marked 'Dal S al Fine'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings, and fingerings.

CANCION SIN PALABRAS

Moderato

3. *p dolcemente*

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system is marked '3.' and 'p dolcemente'. The music features flowing arpeggiated figures in the right hand and sustained chords or moving lines in the left hand. Fingerings and breath marks (V) are indicated throughout. The piece concludes with a final sustained chord in the right hand and a whole note in the left hand.

CANTO SIN PALABRAS

Allegretto

F. SPINDLER

4. *mf di buon umore*

The first system of the musical score is in 3/4 time. The treble clef staff contains a melody with various ornaments and fingerings (1, 5, 2, 5, 4, 3, 2, 1, 2, 5, 4, 2). The bass clef staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the mood is 'di buon umore'.

The second system continues the melody and accompaniment. The treble clef staff features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The bass clef staff continues with a steady accompaniment.

The third system shows the continuation of the piece. The treble clef staff has a melodic line with fingerings (5, 1, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The bass clef staff provides a consistent harmonic support.

The fourth system of the score. The treble clef staff continues with a melodic line featuring fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The bass clef staff maintains the accompaniment.

The fifth system of the score. The treble clef staff continues with a melodic line featuring fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The bass clef staff maintains the accompaniment.

The sixth and final system of the score. The treble clef staff continues with a melodic line featuring fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The bass clef staff maintains the accompaniment.

POLCA

A. EHLMANT

Animato

5.

First system of musical notation (measures 1-4). The piece is in 2/4 time. The right hand features a melody with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and mezzo-forte (*mf*). Fingering numbers are present above and below notes.

Second system of musical notation (measures 5-8). The melody continues with various rhythmic patterns and slurs. The left hand accompaniment remains consistent. Dynamics include mezzo-forte (*mf*).

Third system of musical notation (measures 9-12). The right hand melody includes a triplet and a slur. The left hand accompaniment features chords and single notes. Dynamics include mezzo-forte (*mf*).

Fourth system of musical notation (measures 13-16). The right hand melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and single notes. Dynamics include piano (*p*).

Fifth system of musical notation (measures 17-20). The right hand melody continues with eighth and sixteenth notes. The left hand accompaniment includes chords and single notes. Dynamics include piano (*p*). The system concludes with the word *FINE*.

TRIO

TRIO section of musical notation (measures 21-24). The right hand melody features a triplet and a slur. The left hand accompaniment includes chords and single notes. Dynamics include piano (*p*). Fingering numbers are present above and below notes.

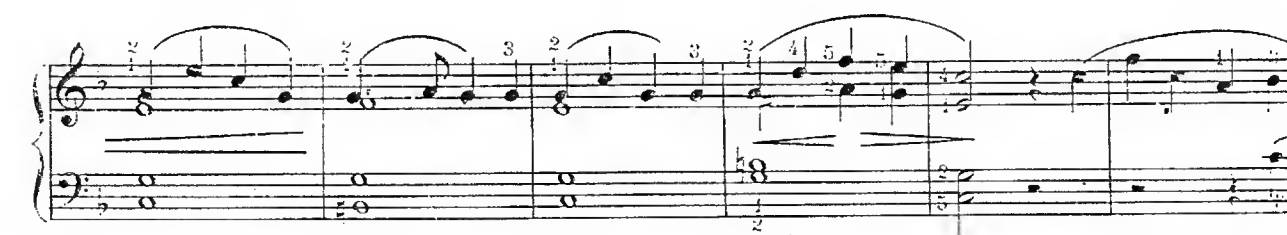


Polka D.C. al Fine

ROMANZA SIN PALABRAS

Tranquillo

F. SPINDLER



COLECCION CLASICA Y DIDACTICA E. R.

- E.R. 24 ALABIEV. El ruiseñor. Aria rusa (Liszt-Tagliapietra)
- E.R. 2375 BACH J. S. El clave bien temperado. Edición de estudio, según los originales. Libro I (Montani)
- E.R. 2376 Libro II (Montani)
- E.R. 190 Libro I (Longo)
- E.R. 191 Libro II (Longo)
- E.R. 23 Composiciones para órgano (Liszt-Boghén)
- E.R. 1759 Concierto en estilo italiano (Bülow)
- E.R. 729 Concierto en estilo italiano. Fantasia cromática y Fuga en re menor (Bülow)
- E.R. 1517 6 Corales para órgano (Perrachig)
- E.R. 1740 Fantasia cromática y Fuga en re menor (Bülow)
- E.R. 719 Fantasia en do menor (Cesi)
- E.R. 628 Fantasia y Fuga en sol menor para órgano (Tagliapietra)
- E.R. 596 15 Invenciones a 2 voces (Mugellini-Lorenzoni)
- E.R. 597 15 Invenciones a 3 voces (Mugellini-Lorenzoni)
- E.R. 476 30 Invenciones a 2 y 3 voces (Mugellini-Lorenzoni)
- E.R. 553 4 Porritas y Obertura francesa (Mugellini)
- E.R. 745 Pequeños preludios y Fugas (Tagliapietra)
- E.R. 2027 19 Piezas fáciles (Del libro de Ana Magdalena Bach) (Rossi)
- E.R. 2363 23 Piezas fáciles (Mugellini-Lorenzoni)
- E.R. 445 Suites francesas (Mugellini-Lorenzoni)
- E.R. 443 Suites inglesas (Mugellini)
- E.R. 1804 Toccata y Fuga en re menor, para órgano (Tausig)
- E.R. 416 Toccatas y Sonatas (Mugellini)
- E.R. 139 BACH K. Ph. E. 6 Sonatas (Bülow)
- E.R. 1898 BEETHOVEN. Andante favorito en fa mayor (Frugatta)
- E.R. 1173 7 Bagatelas, op. 33 (Frugatta)
- E.R. 87 13 Composiciones fáciles (Frugatta)
- E.R. 1060 6 Escoceses (Frugatta)
- E.R. 1172 Para Elisa. Página de album
- E.R. 1867 Rondá a capricho, op. 129 (Frugatta)
- E.R. 1087 Rondó en do mayor, op. 51 N° 1 (Cesi)
- E.R. 753 Rondó en sol mayor, op. 51 N° 2 (Cesi)
- E.R. 405 3ª Sinfonía, op. 55, en mi bemol, "Heroica" (Pozzoli)
- E.R. 407 5ª Sinfonía, op. 67, en do menor (Pozzoli)
- E.R. 408 6ª Sinfonía, op. 68, en fa mayor, "Pastoral" (Pozzoli)
- E.R. 409 7ª Sinfonía, op. 125, en re menor (Pozzoli)
- E.R. 411 9ª Sinfonía, op. 125, en re menor (Pozzoli)
- E.R. 2318 1ª Sonata, op. 2 N° 1, en fa menor (Casella)
- E.R. 2322 5ª Sonata, op. 10, N° 1, en do menor (Casella)
- E.R. 334 8ª Sonata, op. 13, en do menor, "Potética" (Casella)
- E.R. 335 9ª Sonata, op. 14, N° 1, en mi mayor (Casella)
- E.R. 337 12ª Sonata, op. 26, en la bemol mayor (Casella)
- E.R. 339 14ª Sonata, op. 27, N° 2, en do sostenida menor, "Claro de luna" (Casella)
- E.R. 576 17ª Sonata, op. 31, N° 2, en re menor (Casella)
- E.R. 341 18ª Sonata, op. 31, N° 3, en mi bemol mayor (Casella)
- E.R. 343 20ª Sonata, op. 40, N° 2, en sol mayor (Casella)
- E.R. 344 21ª Sonata, op. 53, en do mayor, "Waldstein" a "Aurora" (Casella)
- E.R. 346 23ª Sonata, op. 57, en fa menor, "Appassionata" (Casella)
- E.R. 2452 Sonatas. Libro I (1 al 16) (Casella)
- E.R. 2453 Libro II (17 al 32) (Casella)
- E.R. 65 6 Sonatinas (Frugatta)
- E.R. 1086 BEETHOVEN. 6 Valses (Vitali)
- E.R. 111 Variaciones. Vol. I (Frugatta)
- E.R. 112 Vol. II (Frugatta)
- E.R. 456 BRENS. Nueva escuela de la velocidad. 40 Ejercicios, op. 61.
- E.R. 493 BERTINI. 23 Estudios, op. 100. Libro I (Mugellini)
- E.R. 494 25 Estudios, op. 29. Libro II (Mugellini)
- E.R. 495 25 Estudios, op. 32. Libro III (Mugellini)
- E.R. 604 BEYER. Escuela preparatoria, op. 101 (Pozzoli)
- E.R. 1296 BRAHMS. 4 Baladas, op. 10
- E.R. 1980 Berceuse. Canción de cuna, op. 49 N° 4. Con letra (al. it.) (Zanon)
- E.R. 1030 Danzas huincas N° 5, 6 y 7 (Marciano)
- E.R. 95 N° 1 al 10 (Marciano)
- E.R. 1499 5 Estudios sobre obras de Chopin, Weber y Bach
- E.R. 1062 Rapsodia, op. 119 N° 1, en mi bemol mayor
- E.R. 1061 2 Rapsodias, op. 79. En si menor y sol menor
- E.R. 1173 16 Valses, op. 39.
- E.R. 1008 Variaciones y Fuga, sobre un tema de Handel, op. 24
- E.R. 815 BUCHMULLER. 12 Estudios brillantes y melódicos, op. 105
- E.R. 110 18 Estudios de género, op. 109
- E.R. 429 25 Estudios fáciles, op. 100
- E.R. 820 CESTI-MARCIANO. Antología pianística para la juventud. Libro I
- E.R. 821 Libro II
- E.R. 822 Libro III
- E.R. 823 Libro IV
- E.R. 150 CLEMENTI. Gradus ad Parnassum. 100 Estudios. Libro I (Cesti-Marciano)
- E.R. 157 Libro II (Cesti-Marciano)
- E.R. 158 Libro III (Cesti-Marciano)
- E.R. 672 29 Estudios elegidos (Tausig)
- E.R. 590 Preludios y Ejercicios (Mugellini)
- E.R. 669 Sonatas. Libro I. N° 1 al 6 (Cesti-Marciano)
- E.R. 670 Libro II. N° 7 al 12 (Cesti-Marciano)
- E.R. 796 Sonatina, op. 36, N° 1 (Mugellini)
- E.R. 15 6 Sonatinas, op. 36 (Marciano)
- E.R. 797 6 Sonatinas, op. 36 (Mugellini)
- E.R. 19 6 Sonatinas, op. 37 y 38 (Marciano)
- E.R. 623 12 Sonatinas, op. 36, 37 y 38 (Mugellini)
- E.R. 857 CZERNY. El arte de hacer ágiles los dedos. 50 Estudios brillantes, op. 740 (Buonamici)
- E.R. 1265 Los cinco dedos, op. 777 (Buonamici)
- E.R. 810 Ejercicio diario. 40 Estudios, op. 357 (Buonamici)
- E.R. 2285 100 Ejercicios progresivos, op. 139 (Buonamici)
- E.R. 1040 La escuela de la mano izquierda. 10 Estudios, op. 399 (Buonamici)
- E.R. 671 La escuela de la velocidad. 40 Ejercicios, op. 299 (Buonamici)
- E.R. 839 La escuela del concertista. 60 Estudios, op. 363 (Buonamici)
- E.R. 447 La escuela del ligado y del desligado. 50 Ejercicios, op. 353 (Pozzoli)
- E.R. 250 24 Estudios de la pequeña velocidad, op. 656 (Pozzoli)
- E.R. 363 30 Nuevos estudios del meconismo, op. 849 (Pozzoli)
- E.R. 229 El primer maestro de piano. 100 Estudios diarios, op. 399 (Pozzoli)
- E.R. 585 Libro I (Pozzoli)
- E.R. 696 Libro II (Pozzoli)
- E.R. 1302 El progreso. 25 Estudios, op. 749 (Buonamici)
- E.R. 523 CHAIKOVSKY. Album de la juventud. 24 Piezas breves, op. 39 (Marciano)
- E.R. 1988 Cascanueces. Suite, op. 71ª. Completa.
- E.R. 1634 Vals de las flores.
- E.R. 522 Las estaciones, op. 37 (Marciano)
- E.R. 769 CHAIKOVSKY. Junio. Barcarola, op. 37 N° 6 (Marciano)
- E.R. 766 Romanza, op. 3 en la menor (Marciano)
- E.R. 1180 CHOPIN. Barcarola, op. 60 (Brugnoli)
- E.R. 1052 Berceuse, op. 57 en re bemol mayor (Brugnoli)
- E.R. 1433 Bolero, op. 19 en do mayor (Brugnoli)
- E.R. 941 6 Cantos polacos (Liszt-Tagliapietra)
- E.R. 1065 3 Escoceses, op. 72 N° 3 (Brugnoli)
- E.R. 1820 Estudios, op. 10 N° 7 en mi mayor (Brugnoli)
- E.R. 1829 Estudio, op. 10 N° 12 en do menor (Brugnoli)
- E.R. 1877 Estudios, op. 10 y 25. Volumen completo (Brugnoli-Montani)
- E.R. 1878 Fantasia, op. 40 en la menor (Brugnoli-Montani)
- E.R. 1879 Fantasia Improvisata, op. 66 en do sostenido menor (Brugnoli)
- E.R. 1871 Improvisata, op. 29 en la bemol mayor (Brugnoli)
- E.R. 1867 Improvisata. Volumen completo (Brugnoli)
- E.R. 2185 Mazurcas. Volumen completo (Brugnoli-Montani)
- E.R. 2596 Nocturno, op. 9 N° 2 en mi bemol mayor (Brugnoli-Montani)
- E.R. 1182 Nocturno, op. 15 N° 2 en fa sostenido mayor (Brugnoli)
- E.R. 2324 Nocturnos. Volumen completo (Brugnoli-Montani)
- E.R. 1614 Polonesa, op. 40 N° 1 en la mayor "Militar" (Brugnoli-Montani)
- E.R. 1616 Polonesa, op. 53 en la bemol mayor, "Heroica" (Brugnoli-Montani)
- E.R. 1507 Polonesas. Volumen completo (Brugnoli)
- E.R. 2321 Preludios. Volumen completo (Brugnoli-Montani)
- E.R. 1467 Scherzo, op. 31 en si bemol menor (Brugnoli-Montani)
- E.R. 2349 Scherzos. Volumen completo (Brugnoli-Montani)
- E.R. 2501 Sonatas. Volumen completo (Brugnoli-Montani)
- E.R. 1820 Tarantela, op. 45 en la bemol mayor (Brugnoli)
- E.R. 1190 Vals, op. 18 en mi bemol mayor (Brugnoli)
- E.R. 1611 Vals, op. 34 N° 1 en la bemol mayor (Brugnoli)
- E.R. 1310 Vals, op. 34 N° 2 en la menor (Brugnoli)
- E.R. 1056 Vals, op. 64 N° 2 en do sostenido menor (Brugnoli)
- E.R. 1194 Vals, op. 69 N° 1 en fa menor (Brugnoli-Montani)
- E.R. 1193 Vals, op. 69 N° 2 en si menor (Brugnoli-Montani)
- E.R. 2358 Vals, op. 70 N° 2 (Brugnoli-Montani)
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